



BY JODI SUMMERS

together for 20 long years. A lifetime to some, a rock and roll era never to be forgotten for others. Kiss and albums like Alive, Destroyer, Love Gun and Lick It Up have left an indelible mark on rock music.

"No fairy godmother landed by ou're going to be Gene Simmons in

my side when I was born and went... POOFI 'You're going to be Gene Simmons in Kiss,'" noted Kiss' infamous co-founder Gene Simmons. "Practice long enough and keep doing it, and anybody can do anything."

Kiss is living proof that perseverance pays off. Despite constant criticism Kiss has played over a thousand concerts, sold more than 25 million records, and "blessed"

4,000 women. This is their story....

Chiam Witz and Stanley Eisen were two boys growing up in the brick cages of Queens, New York. Each realized they were different from the other boys in their neighborhood. "I was never like other kids," admitted Eisen, today known as Paul Stanley, co-founder of Kiss. "I just didn't see things the same way. If you could get behind my eyes, the world looked a little weird but real nice."

Stanley was pudgy and self-conscious about a deformed ear. Instead of trying to fit in, he made his own way, excelling at whatever he chose, including guitar. By the time he was in high school, he was competent enough to work as the guitar

instructor at Camp Timerline in upstate New York.

Chiam had moved to Queens from Israel with his mother when he was six years old. Brilliant and adored, he realized the world was there for the taking. "If you want to do something you just do it," he observed. "You take your left foot and put it in front of your right foot and you're one step closer to where you were before."

Instead of waiting for opportunity to knock, Chiam changed his name to Gene Simmons after a popular 1950's performer "Jumpin'" Gene Simmons, and went for the American Dream. He hawked newspapers, hacked cows at a butcher store, typed term papers, and played guitar. Before high school graduation Gene "realized that everybody was playing guitar and that nobody played bass, so I started playing bass."

To pay the bills, Gene became a sixth grade teacher at Public School 75 in New York City and Paul drove a taxi. But the New York club scene was where their passions lay. Glitter rock was having a heyday. The transvestite glam of the New York Dolls raged at Max's Kansas City where the raunch and roll of The Tubes graced The Bottom Line. New York was the breeding ground for a musical metamorpho-

sis.

Paul and Gene met in the New York clubs in 1970. For kicks they'd jam on Beatles tunes on Greenwich Village street corners. Inspired by the success of The Jeff Beck Group, Faces and the Rolling Stones, Gene accepted the bass position in the band Wicked Lester. The group, which featured guitarist Jon Segal (later $t\delta$



become Twisted Sister's J.J. French), got a deal with Epic Records. The dismal album which included future Kiss tunes as *She* and *Love Her All I Can* was never released.

Gene was primed to leave his teaching position so when Wicked Lester fell to bits he contacted Paul to start a band. An ad in **Rolling Stone** led to the recruitment of an Italian drummer from Brooklyn called Peter Crisscoula.

Now a team, the trio were sitting in Gene's black Pontiac outside a diner in Queens. They had decided that Peter would shorten his last name to Criss, and were trying to decide what to call the band. "Fuck!" Gene insisted, "Let's call the band Fuck!" Paul and Peter chuckled over the ludicrous proposition. "Okay, how about Kiss?" Gene suggested. Suddenly everyone was silent. They had found their name.

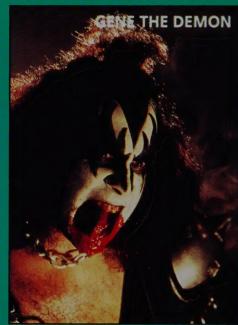
An ad in **The Village Voice** uncovered Bronx guitarist Ace Frehley. Kiss was born. After a few months of songwriting and rehearsals, they were ready for some dates. Kiss' first gig was at The Coventry in Queens. "When we arrived, literally nobody was there," recalled Gene. "We thought 'Oh great!' and went to the basement to get dressed. There must have been some mime troop around 'cause there was makeup on the table. So everybody decided to splash makeup on their faces."

As soon as greasepaint hit the skin, everyone's alter-egos came out. Peter Criss, being a feline owner, decided it was cool to be a cat. Gene, because of his lifelong love of Lon Chaney and horror films, wanted to be the Devil. Ace Frehley, whose mind was on another planet, decided to be the Space Ace. Paul put upside down

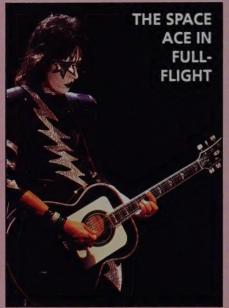
triangles over his eyes. The makeup gave each of them a new personality, and the energy onstage was completely different than anything that had been felt during rehearsal.

"As we did songs like Strutter and Deuce, we kept looking across the stage," reminisced Gene. "It was totally different. You can sense it when something important happens. It was like a holy pact that from then on, it was what we were going to do."

Television director Bill Aucoin heard about these masked marvels. He signed them to a management deal and procured a record deal from tiny Casablanca Records. A huge mass marketing plan which saw Kiss as "comic book characters come-to-life" was hatched. With the 1974 release of Kiss, the group







burst onto the music scene-and their white-faced makeup got them immediate attention. It was the time of elaborate musical works by the likes of Led Zeppelin and Deep Purple. And Kiss' simple three-chord teen anthems didn't fit into the metal style of the era, but Kiss didn't care. Most of the early reviews were negative, stating that Kiss were ghouls attempting to play talentless thud rock.

Undaunted, Kiss hit the road using Bill Aucoin's American Express card to finance the jaunt. Breathing fire, spitting blood, and playing amidst a flurry of fire hazards, Kiss' incredible show was more dynamic than any half-hour guitar solo Jimmy Page could dream up. Critics found the band visually exciting and musically dreadful. The band loved it.

Kiss had a master plan. They released

Hotter Than Hell and Dressed To Kill and kept on the road. The buzz got around about these four strange guys in makeup. Parents hated them, so naturally the kids ate 'em up. Grooving on tunes *Strutter* and *Deuce*, the freshly dubbed Kiss Army totally jived on Ace's guitar, Paul's attitude and Gene's horror film antics. To see a demon breathing fire and spitting blood was just too cool. "I did it just to get a rise out of people," Gene recalled. "I wanted to do anything to get people to say 'wow.'"

The kids said "wow!" in a big way. Kiss was the first group since The Beatles where fans could identify every member of the band. Each Kiss Army recruit had their favorite band member, whom they would dress up as on Halloween or when the band played their town. To capture their in-concert phenomenon, Kiss released the albums **Alive** and **Alive** II. They both went platinum almost instantly.

Thanks to Kiss, Casablanca became a prestigious record label. Their cartoon-character-from-hell image blossomed. Concerts became elaborate theatrical affairs with tanks, multi-tiered stages and the group's name in 25-foot high lights. Costumes evolved into decadent stud-laden, Conan-in-drag garments bottomed off by incredible dragon boots with eight-inch platforms. Kiss in their prime were seven-foot leather and feather caveman clomping around on stage while 12,000 kids went insane to tunes like *Love Gun* and *Detroit Rock City*.

Firmly established with the teenage boys, Kiss crossed over from cult phenomenon to mainstream superstars when the 1976 ballad, *Beth* raced up to #7 on the charts. The song brought teenyboppers and girls to the show, making Kiss instant arena sellouts nationwide.



"Our concerts are almost a religious event," noted Paul. "The arena is a temple where everyone comes to worship and testify to the power of rock and roll. And I'm onstage singing its praises and leading the congregations... hallelujah!!!"

Kiss had become the biggest band in the world. Boys longed to be like them, women wanted to be with them. Women were always there, always, whenever Kiss wanted them. There were the mother/daughter combinations; a sister and brother with very close relationship; and the girl who lit candles, took of her clothes, sat on the floor and explained that she was bought to earth to be Gene's love slave. Body after curvy, sexy body; they all wanted Kiss, and the band willingly obliged.

Ironically, although the painted faces of Kiss became as familiar as Walter Cronkite's, Kiss remained the band without a face. No one knew what the group looked like, and the idea that it could be anybody behind the greasepaint made kids wild with curiosity. Their fans did anything to try and get a glimpse of them; they ran after the limousines and waited in the hotel lobbies. Little did the Kiss Army realize that most of the time the group was mixed in there with the rest of them.

"The first time we played Madison Square Garden in 1976 was a huge thrill," recalled Gene. "I took the subway to the Garden, bought a ticket, went through the front gate through the people, went backstage, put on my makeup and then came and did the show. It was very symbolic going from the audience onto the

stage—a rite of passage."

To capitalize on their success, Kiss was one of the first groups to go into multi-tiered merchandising. On June 28, 1977, a Kiss comic book was released; it was advertised that the rag's red ink contained blood from the bandmembers. So hyped were Kiss fans that 400,000 comic books were sold virtually overnight. From comics, Kiss spread into television with the special Kiss Meets The Phantom Of The Park in autumn 1978. They each released solo albums, simultaneously. Everything they recorded, in turn, instantly went platinum.

Kiss were at the peak, but they were already starting to self-destruct. Beth, Peter Criss' tuneful lament of having to stay out with the boys was beginning to ring true. Peter was growing tired of



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HEY RUSH FANS!

In the July issue of **Hit Parader**, you probably noticed an exciting cover blurb announcing a very special Rush contest. But when you eagerly thumbed through the pages of our action-packed mag, that contest was nowhere to be found. Okay, we admit it, we blew it!

Somehow the ad that was supposed to run, presenting the Rush contest, was replaced by another Rush ad at the last second. But fear not, Rush-aholics! We've got an even bigger and better contest lined up for you now! Just turn to page 23 in this month's issue to find out exactly how you can win Alex Lifeson's autographed guitar and an official Rush gold album. No kidding!

So stop yapping at us about our mistake, and start entering the Rush contest NOW!

Thank you for the article in the April 1992 issue on Black Sabbath. They are truly the best group. I hope the article is just a sample of others to come. We always read about "Ozzy Osbourne-this" "Ozzy Osbourne-that." But I happen to know Tony Iommi is Black Sabbath. It was the other members that left; he didn't. Tony saw it through. And now with Geezer, Dio and Appice in the band, all eyes will be on Sabbath. This is a line-up that won't compromise; they get the job done.

Mike Clifton Savannah, GA

I'm glad the Motley Crue break up happened. Face it folks, Vince can't sing! He's awful. His whiney voice is as unpleasant as fingernails on a chalkboard. I think the reason The Crue were bringing in more keyboards and backing vocals was to hide his lousy voice. How can Crue be so popular when vocal gods such as Eric Martin, Tony Harnell and Geoff Tate are around? Even Richie Sambora—Bon Jovi's GUITARIST—is a thousand times better singer than Vince. Maybe there's hope for the Crue now. And while they're at it, they should get a guitarist... then they'll be as good as a typical bar band.

Grinnin' like a Cheshire Cat

I watched the MTV Rocumentary and heard Vince say, "Motley Crue has always been Nikki, Tommy, Mick and me. I couldn't even imagine playing with anybody else. I would rather call it quits." And of course Nikki said, "You couldn't plan four more different type of people and it's hilarious that ten years later we're like this (hands



clasped together). You could run into us on a street corner somewhere when we're 90 and we'll all still be hanging out together." And on MTV's Most Wanted just a couple of months ago, you were all talking about how it was like a marriage and that you had to work at it to keep it exciting. What could have happened in just a couple of months for you guys to tear apart

the best band on earth? I am going to be listening to a different voice—a different sound. Nikki had said, "The first thing you hear is Vince's voice—no one has a voice like Vince." My collection is going to look so strange with an outsider included all of a sudden. Please bring Vince back, please?

Carol Tricarico Amityville, NY

I can't understand how Sixx, Lee and Mars could break up the best band in metal? WHY? Didn't they ever stop to consider THE FANS?! And what about all the interviews where Nikki has said, "We're like brothers and we'll be together for years to come?" etc... Was that only talk? I think you should run a contest to name the remaining members. To get the ball rolling I have a few suggestions-No loyalty F.F. (to Friends & Fans), The Backstabbers, Heartless. If these guys can't treat a friend and colleague fairly, how can we as only the fans trust them anymore? Let's ALL stick by the ONLY one we can count on and that's VINCE.

Monica Diddio Trenton, NJ

I really hope that Motley Crue can live with this decision. I'm not saying that Vince made the band 'cause music makes a band. A unique and talented lead singer is what puts it on top. With the exception of Van Halen, I have never seen a band survive a lead vocalist change. Some say "What about AC/DC?" Fans react differently when the singer dies as in the case of Bon Scott. My loyalties are with Vince. Now I'm starting a Vince Neil fan club to show my support. Anyone who feels as I do, please write me.

Pam Kaus RDI Box II3, C-II Elizaville, NY 12523

Kicking Vince out is like Metallica kicking out James Hetfield or AC/DC kicking out Angus Young. Vince has been with them since they played the Whiskey in LA. I hope Vince rejoins so Motley Crue can be the best kick ass band in the world!!!!

Nate Wright South St. Paul, MN

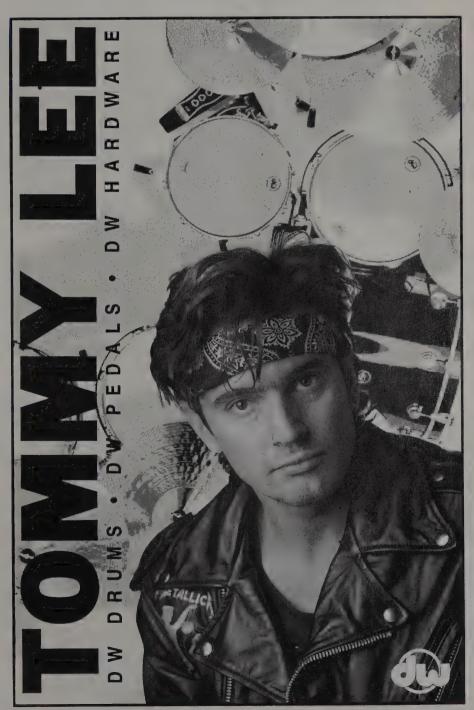
Please try to write your articles with a more intelligent sound! You have some great things to say but you cover them up with such cliche writing. Sometimes I feel like the writers for Teen Beat magazine double as your writers on the side! I am a college graduate who also happens to be a devoted fan of metal music. I try to keep up with the musicians and what is going on in their careers the best I can. Your magazine touches on so many bands that are skipped over by Rolling Stone and Spin magazine. I enjoy getting to read about these bands but I hate having to go through all the filler writing to find out what is really being said. After reading one of your articles, I feel like I just ate Angel-food cake; you know you ate something but it was mostly fluff. I've read several articles you've written on the band, Trixter. Every one of them sounded as if you were trying to set them up on a date

with every sixteen year old in America! I work for a radio station in Tuscaloosa, Alabama and recently got to interview Trixter when they performed in Birmingham. They gave me very intelligent, well thought-out answers to each of my questions. These answers never seem to filter down into your articles. Your magazine is the only way I can keep up with the new bands on the scene and keep tabs on the currently existing ones. So please, try to write your articles so that readers who are really interested in the music and the people who make it, can get more information about both and less descriptions of how cute they are! Believe me, it will lend to the credibility

of your magazine. Some of us are actually more interested in Sebastian Bach's vocal range than in how long his hair is and how many curse words are in his vocabulary!

Melissa Henslee Tuscaloosa, AL

I wish you would write more about Anthrax than Guns N' Roses! G N' R don't deserve that after what they did to Steven Adler!! Steven has feelings too, you know!! I hardly ever see Anthrax in **Hit Parader**. I need more posters of them and I would also like to see more interviews and articles about them. Anthrax is my favorite band. They got me into heavy metal!!! I



want to tell Anthrax to keep up the awesome metal!!! MOSH IT UP!! As for G N' R, GO TO HELL!!!

Anthrax's Number 1 Fan

Dear Metallica,

What's up? Not much here. My friends and I like your songs. I have all your tapes, except two... I sometimes wonder what the group would be like if Cliff was alive. When I first started listening to music, I had started listening to Jimi Hendrix, Iron Maiden and Megadeth, then you guys. My favorite person in your group is Lars. I play drums. I'm not too bad, but not as good as Lars.

Robert Powers

I just thought I'd tell you people that you need to give more credit to Kiss. I pick up your magazines and read these letters how Warrant and Guns N' Roses can rock. They're good, but I'm sorry. They can't touch Kiss. **Revenge** is their 24th album and you and I know it will kick some butt. Kiss was rockin' when a lot of these groups were in diapers. They've been through it all—deaths, guitars changes, etc. and they're still the best.

Can't touch Kiss Kevin Ward

You have a great magazine and I enjoy reading about my favorite bands. But I'm disappointed that this magazine

won't write about black rockers. Okay, you ran one or two articles on Living Colour a couple of years ago. That won't get you off the hook! There have been other black rock bands since Living Colour such as Fishbone, Lenny Kravitz, etc. The black rock field is growing every year and the lack of coverage of this revolutionary movement of talented musicians is depriving black and white readers of your magazine. So, in the near future, do your best on reporting established and up-and-coming black rock bands to prove that not all black musicians rap and play R&B.

Grady Robinson Black Rock Coalition

In the April 1992 issue, I was reading an article, Hangin' out with the Kings of Alternative Metal and the part on Nirvana says, "They came out of nowhere to hit the top of the charts with their first album." By their first album, I guess you are talking about Nevermind. That's a cool album but it wasn't their first. Their first was Bleach. Not like it matters or something, but I just thought I'd write and tell ya'. I plan to buy every issue of H.P. I can get my hands on. H.P. is, by far, the ultimate heavy metal source. Why don't you guys do like other mags and give away free sample records? Oh well, you're still the best metal mag out there. Keep kickin' butt.

The Beege From somewhere in Georgia

Living Colour: A reader thinks we don't cover enough black metal acts.



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THE INFORMATION CENTER

Vivian Campbell seems to be settling into his new job as guitarist in Def Leppard. The former Dio, Whitesnake, Riverdogs, Shadow King axe master made his first appearance on stage with the Leps at last April's Freddie Mercury memorial concert in London. According to vocalist Joe Elliot, "We were looking for someone who had a British passport who was also a good person to be around. It was more important that the guy we chose was someone who fit in with us than he was a great player. But with Vivian we ended up with both."

do with its time than chase a singer in a rock and roll band, especially when it's now accepted that the St. Louis incident had little to do with Axl's actions (which did include jumping into the audience to wrestle with a fan who was taking his picture).

opening act, but some personality conflicts (supposedly involving the way one band viewed another band's perception of women in their song lyrics) put a quick end to that speculation.

Speaking of Guns N' Roses, it now appears certain that the band will be undertaking a massive summer tour of American stadiums, co-headlining with Metallica. It was also hotly rumored that Nirvana was considered as the tour's

TIDBITS AND ASIDES: Did Kiss enjoy their sold-out club tour so much that they almost regret starting their arena tour?... Is Aerosmith just about ready to get down to some serious business in regard to their next album?... Will Vince Neil be announcing his new band's line-up real soon?

According to those in-the-know, no contracts have yet been signed between Motley Crue and their new vocalist John Corabi. This has raised speculation in some circles that this is still not a "done deal," though no other names have even surfaced in recent months. It is known that Corabi and Nikki Sixx have been writing together recently, and that the material is supposed to be quite different than anything Motley has done before. There's still no word on when we can expect to hear a new album.

poison are deciding exactly when they want to get back to work with new guitarist Richie Kotzen. At first the boys wanted to take the summer off, to just work on new material. But once Kotzen joined the band last March, his enthusiasm changed the group's plans. Now it looks like we may have a new Poison album by the end of the year. "Things are going real well for us right now," vocalist Bret Michaels said. "We're happy, which is something to enjoy."

uns N' Roses main man Axl Rose was forced to leave the country last April when a warrant for his arrest—stemming from the supposed riot last year at a G N' R concert in St. Louis—was issued. Rather than dealing with the authorities; Axl decided that discretion was the better part of valor, and hightailed it to Europe. One would think, however, that the law had better things to



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Pictured left to right: Ben Shepherd, Kim Thayil, and Chris Cornell

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ROOTS

BY MARK WEBSTER

Each month Hit Parader travels behind the scenes with a rock celebrity to learn about his past. This month's time traveler is the man in the hot seat, Motley Crue's new vocalist, John Corabi.

ohn Corabi has been kickin' around the rock world for quite a while. He played in a series of bands in his native Philadelphia prior to getting his big break last year when he was asked to join The Scream. Along with bandmates Bruce Bouillet (guitar), John Aldrete (bass) and Walt Woodward (drums), Corabi helped turn the band's debut LP. Let It Scream, into a rockin' rolling success story. Sure, the album didn't set the world on fire, but it attracted enough attention to the band to make many believe that they were only an album or two away from superstardom. In particular, people noticed Corabi—the good lookin' frontman with a voice that cut through the band's heavy instrumental mix like the proverbial hot knife through butter. One of those who noticed was named Nikki Sixx... yup, THAT Nikki Sixx. Little could John Corabi imagine that only a few short months after he first rose to public acclaim he'd receive a call from Sixx asking him if he wanted to be the vocalist who replaced Vince Neil in Motley Crue. For the normally low-key Corabi, who had just finished a round of interviews stating his undying love for The Scream, such an offer was more than he could pass up.

Let's face it, how many of us could reject the chance to join one of the most respected and legendary bands in rock and roll history? Sure, filling the shoes of Vince Neil isn't an easy job for anyone, but John Corabi doesn't want to be considered Neil's replacement—in fact, in looks, background, attitude and singing style the two couldn't be more different.

"Living in Philadelphia isn't like living in Los Angeles," Corabi said. "I think the bands back home probably are a little more into the substance of the music rather than the flash elements of show biz. I was in a number of bands in Philly that all tended to be rather raw and bluesy. That's one of the things that attracted me to The Scream when they first contacted me. They had that same kind of approach to music. I'm very proud of the album we recorded."



Corabi is a man who seems intent on not letting his recent good fortune go to his head. In sharp contrast to the wild antics that have long been Motley Crue's stock-in-trade, Corabi likes to describe himself as "a pretty mellow guy." Of course, if one listens to rumors (and we certainly do) it was widely reported at the time of Neil's departure from Motley that while the rest of the band had stayed totally on the wagon, Vince's occasional visits to local watering holes had not exactly endeared him to the rest of the band. So perhaps it was Corabi's laid-back personality, as well as his inyour-face vocals that attracted the band to him.

"I really haven't been on the road that much, especially on a national basis," he said. "And usually a guy who's out there for the first time goes a little crazy. But I didn't when the Scream toured last year. About the wildest thing I did was when we were opening for the BulletBoys. The last night of that tour we went out to a local K-Mart and bought girl's lingerie and G-strings, and we put them on and went on stage while they were playing Smooth Up, which is their big set closer.

They just lost it! I know that seems pretty tame, especially when you hear about some of the things that bands do on tour, but for me that was pretty exciting."

So okay, we're beginning to learn a little bit about this new guy Corabi. He knows he's stepping into a snake pit, trying to replace one of the most recognized and beloved rock idols of the last decade, but he certainly seems up to the challenge. Here's a guy who's sole focus in life is rock and roll—no race cars, no night clubs and no fast lane antics. If Motley Crue is as intent as they seem about really taking their music to its next level than it looks like they've found just the man who can help them get it there.

"Rock and roll is it for me," Corabi said. "I have a four year old child who means everything to me, but aside from that, my heart belongs to rock and roll. I don't know exactly what new challenges lie ahead, but I have a lot of confidence in myself, and it's nice to know that other musicians seem to share that confidence in my abilities. All I know is that I'm determined to enjoy everything that's gonna happen."



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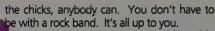
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Zakk Wylde Ozzy Osbourne

TEADBANGERS SPEAK OUT!

Deing on the road for years on end has to be tough. You leave your loved ones at home and you only get together with them on occasion. We were wondering if it takes a toll on rockers, so we asked them, What's it like being in a band while you're in a relationship?

I constantly have to apologize to my girlfriend, my family and my friends because I'm not able to spend time with them. Now that I've got some financial success—thank God it's a lot easier. But for the first seven years of this band, we couldn't even have our girlfriends out because we couldn't afford it. Relationships are the down side of this business. They're impossible to keep.

Richie Sambora Bon Jovi

I could easily have a girlfriend on tour. Occasionally the girlfriends and wives of the band come out and hang with us and we're one big, happy family.

Billy Sheehan Mr. Big

It's hard. It was real hard being away from her all the time, but I can fly her out. It's hard to have a relationship like that. When you're out on the road, you've got so much other stuff on your mind like getting to the next town, and what's happening with your record.

Anthony Corder Tora Tora

BY JODI SUMMERS

You can have a lot of fun if you want to. that's no secret. The decision is basically yours, and everybody that's married can go about leading their road life whatever way they choose to. Of all the guys in the band, when I'm on the road, I'm just so turned on to what's going on in terms of every little detail. When my ex-wife would come out on the road, it would be really weird because I would be in my element and would deal with all of the things that I normally deal with on tour. Then, all of a sudden, there she was and I wasn't really paying attention to her because I was paying attention to all the things that I usually pay attention to. From that point being married and being on the road is not the easiest thing to deal with. My marriage failed because of me. I would not pay attention to her because I couldn't switch over from Metallica to a personal thing with a snap of my fingers. So from that point of view being married and being on the road didn't work for me.

Lars Ulrich Metallica

It's up to you. If you want to hang out with



It can be, at times, probably more for them because they have to deal with your becoming so occupied with your business that you sometimes lose track of the relationship. For me, Susan's like a... fishing pole. She reels me back in and puts me down to normalcy. She's my anchor when I spin out of control. I get concerned with the business, and if it's not the business side, it's the creative side. I'm always working on a new idea or a different way to present something onstage. She brings me back to reality by saying, "Hello, anybody in there? Come back to earth."

Geoff Tate
Queensryche

Our relationship is pretty kick ass. I've always believed that when you're in anybody's face 24 hours-a-day, that's not good. So it's cool. It's got its pros and cons but there are some great moments. I'll fly out and see her, and it'll be like having sex with a strange woman in a strange place because I don't see her that often. Then there are times I don't see her at all, like when I'm on the road and she's on location. That bums me out but when we get together it makes it all worthwhile. When you do get to see each other after not seeing each other for a long time it's like your birthday and Christmas and New Years all rolled into one.

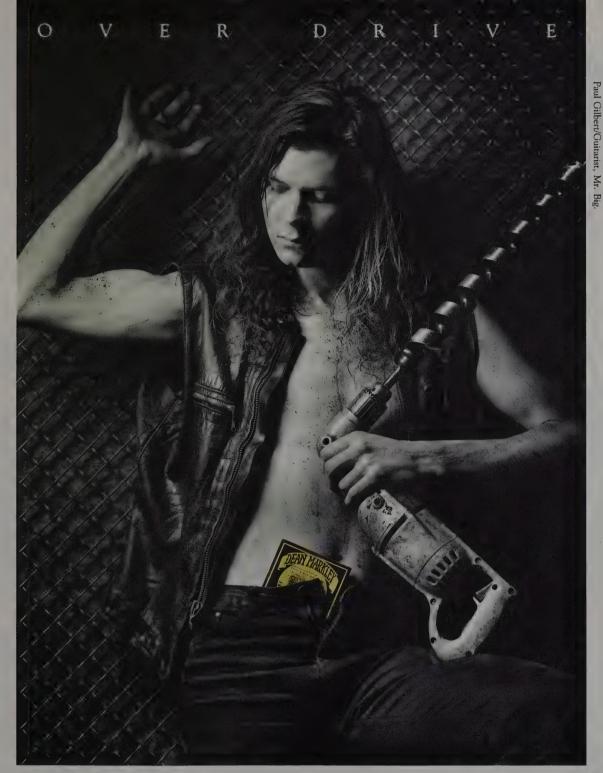
Tommy Lee Motley Crue

I didn't realize it until Shemane and I got married but I am at my peak as a team member. And to have my family to drive me to meet my obligations and my responsibilities as the leader of the family, and to have someone like Shemane as a team member, it makes the road that much better. Sure, on the road there are all the rock and roll babes from miniskirt hell being around, and I would just go ahead and commit harikari if I wasn't turned on by long legs and the occasional flash of flesh. But it's no more than inspiration because my entire being is dedicated to my marriage.

Ted Nugent Damn Yankees

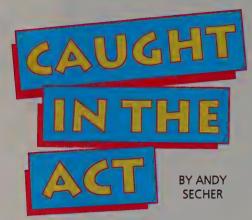
In one way it's really a drag. In another way it's really great. The drag is, obviously, that my best friend, Christina, is not with me. But it would be terrible if she was always there because it's not her job. If you worked at a bank or something, you don't want to take your husband to the bank, and let him sit around and watch these people come in and deposit money. In the good way we get together every couple of weeks. It's cool that I always have someone at home. There are these roots there that mean something to me and I care about. I have something to go home to. That feels good.

Bruce Kulick Kiss



THE RIFFS • THE REV • THE ROMANCE





nere were strange sounds coming from behind Mr. Big's dressing room door. It was the sound of singing, playing and laughing. First the unmistakable strains of a Beatles hit filled the air, quickly followed by an obscure Donovan number, than the strident riffs of a Led

Without further prompting the band launched into an obscure '60s hit that everyone in the band seemed to know by heart. This listener was stumped by the band. "You should be embarrassed," Sheehan said with a broad grin. "We're not gonna even tell you what that one was. You think about it, and maybe we'll tell you next time." (It turned out to be another Donovan semi-classic.)

It's not hard to understand why the members of Mr. Big are in such a fine mood these days. Their second album, Lean Into It, has finally gone platinum, more than a year after its release—and some nine months after, everyone (including members of the band) had given up hope of the album ever reaching such stratospheric heights. But thanks to the hit single To Be With You, these Bay Area rockers have become one of the year's biggest success stories, and now they're enjoying the fruits of their labors

launched into Addicted To That Rush, a track from their self-title debut album. From there it was a non-stop rock extravaganza with such hits as Green-Tinted Sixties Mind and the expected To Be With You serving as breaks between the fiery instrumental interplay of Sheehan's booming bass licks and Gilbert's burning guitar notes. One of the evening's unquestioned highlights was the duel of battling electric drills as both musicians attacked their instruments with the power tools, much to the crowd's

We did that first—way before Van Halen," Gilbert said with a laugh in the band's crowded post-concert dressing room. "Eddie may have gotten all of the credit, but we all know where he got the

As a seemingly endless stream of wellwishers filtered through the group's dressing room to say "hi" and share a



Zeppelin classic. Was it a radio turned to the local rock and roll station? Nah, it was just Billy Sheehan, Pat Torpey, Eric Martin and Paul Gilbert playing their nightly version of "stump the band."

C'mon, give us a song title, I bet we know it," Gilbert said as he strummed his unplugged electric guitar with nervous anticipation. "It can be something from the '60s, '70s, '80s or '90s-we don't care. If you want we'll play one for you and you've got to guess it."

by undertaking their first headlining U.S.

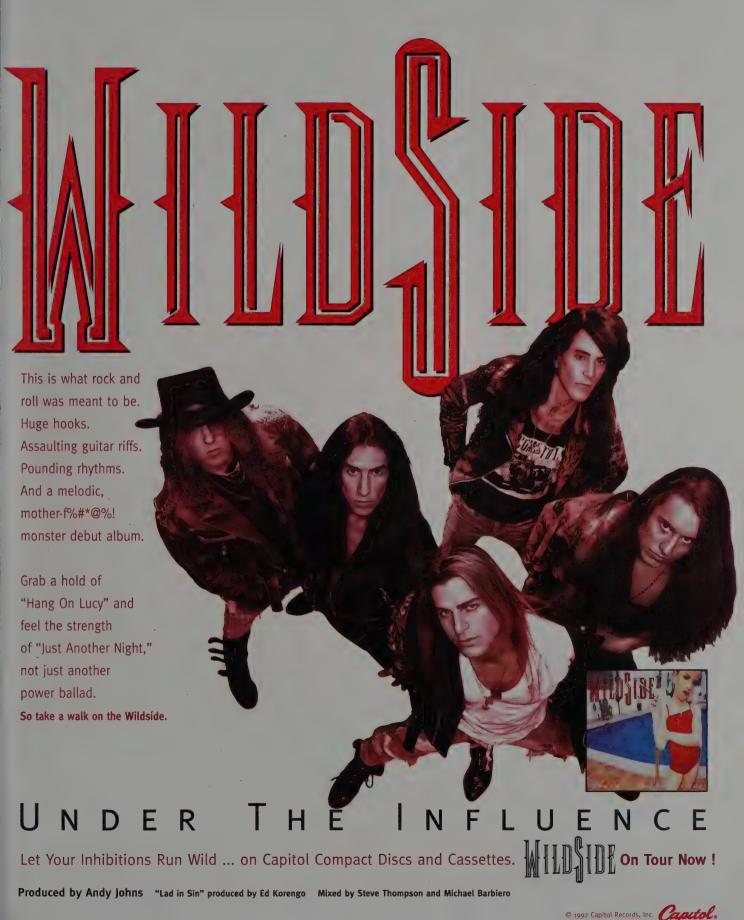
"We're always just happy to have the chance to play," Sheehan said. "We don't care if we're first, second or third on the bill. Of course, headlining is nice because we don't feel any time restrictions, and with a band like ours, where everyone just loves to stretch out and play, that's very important."

Hitting the stage to a standing ovation from the packed house, the band

moment or two of the band's time, it was obvious to see that the members of Mr. Big were enjoying every bit of the attention. Despite having a combined 35 years of experience in the rock wars, this kind of success was obviously something new.

"I tasted a bit of this during my time with David Lee Roth," Sheehan said. "But it was never this sweet. This is just so great because we made it by keeping our integrity. Not that many bands can say that.'

Let Go Of Your Basic Instincts And Fall Under The Influence Of...





BY WINSTON CUMMINGS

heavy metal are mentioned, some names spring instantly to

mind—Led Zeppelin, Black Sabbath, Def Leppard... and of course, Spinal Tap. Throughout their historic 20 vear career, during which they've evolved from young Merseybeat sensations to the unquestioned Gods Of Metal. Tap has proven that talent need not be a criterion for success. In fact, as proven in their historic "rockumentary" This is Spinal **Tap**, a marked lack of instrumental dexterity, lyrical sophistication and personal intellect have never stood in the band's path to success. In fact, according to guitarist/vocalist David St. Hubbins, bassist Derek Smalls and lead guitarist Nigel Tufnel, success—and a great desire to make as much money as possible—are the reasons Tap has returned to unleash their latest album, Break Like The Wind, their first release since 1984's now-legendary

18 HIT PARADER

Smell The Glove.

"Sales are very important to us," St. Hubbins explained in his slightly-askew Cockney accent. "We want the fans to come back to us—especially in the consumer sense."

For those of you who perhaps have forgotten the Spinal Tap story (and shame on you if that's true, let's go back in time for a brief review, shall we? Who can possibly forget that 1965 radio staple, Gimme Some Money, a song that's certainly as relevant today as it was in those simpler times. And who among us has not played air guitar to such Tap anthems as Big Bottom? But perhaps even more historic and memorable than the band's music has been their stage extravaganzas, where 12-inch high Stonehenge blocks sat at the band's feet instead of towering over their heads.

"That was an understandable mistake," St. Hubbins insisted. "I thought I wrote down that the blocks should be 12 feet high. It really wasn't that important. We'll be bringing Stonehenge back on this tour—in all its glory."

Of course, when speaking of Tap's road exploits, the question of who might be drumming for the band springs to the forefront. Anyone even remotely familiar with metal history knows the strange and tragic tale of Tap's drummers, many of whom have spontaneously combusted right on their drum stools during a band performance. Recently, the band held open auditions at the Los Angeles Coliseum in an attempt to find a brave soul willing to risk life and limb to fill the Tap drum stool.

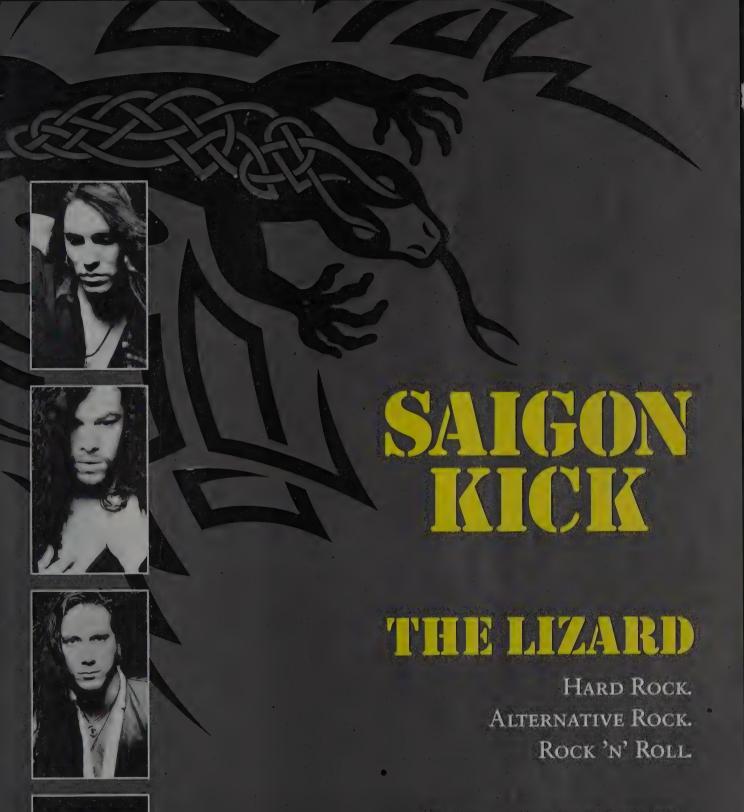
"We got an incredible turnout," St. Hubbins explained. "Though I wonder

why some of those people seemed a little reluctant to sit down and play. There were some big-name people there, too."

Speaking of "big name people, among the guest stars on Break Like The Wind are the likes of Slash and Jeff Beck, both of whom add their guitar virtuosity to the album's title track. Evidently Tufnel was too preoccupied trying to get his amp up to "11" to be bothered coming to the studio that day. Other noteworthy songs on the new disc include Majesty Of Rock, Track 13 (ironically, the 13th track on the album), and the first single Bitch School, which much to St. Hubbins' amazement has drawn the wrath of some feminist groups.

"That's true, it has," he said. "But we don't understand why. The lyrics are 'You got problems/You whine and you beg/ When I'm busy/you want to dance with my leg.' There's no cursing or anything. What's wrong? Those people just don't understand rock and roll."





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Poison are gettin' ready to get back into the recording studio with new guitarist Richie Kotzen aboard. According to vocalist Bret Michaels, Kotzen was hired because not only is he a brilliant young guitarist (he's already recorded a number of solo guitar-oriented albums), but he's also got the fire the band was looking for. "After going through what happened with C.C., we knew we had to find somebody who really wanted to be in this band—who really loved the kind of music we played. I think we've found 'em."



Poison's Bret Michaels (at right, with Aerosmith's Steven Tyler) says his band is ready to go full speed ahead.

By now you're aware that the late Eric Carr has a special song on Kiss' new album **Revenge**, entitled *Carr Jam*. Perhaps what you didn't know, however, is how the song came into being. "Our producer, Bob Ezrin, was going through a bunch of our old tapes right when we started work on this album," Paul Stanley explained. "He came across the great drum solo that Eric had done right after he joined the band. We didn't even know it existed! When we heard it, we figured it had to be incorporated into the album in some way. We figured that song was a fitting way to end an album that's dedicated to Eric Carr's memory."

Many within the rock world were shocked to learn that Joey Belladonna and Anthrax had parted ways last March—especially in light of the fact that the band had just signed a new,

multi-million dollar recording deal only weeks before. Apparently the split occurred over "creative differences," with Belladonna wanting the band to return to the more straight ahead metal direction that first won them acclaim while the rest of the band wanted to continue in the experimental vein that's recently yielded such hits as their rap/metal smash, *Bring The Noise*. At press time, Anthrax had begun holding live auditions for a new vocalist.

Speaking of bands changing singers, while Vince Neil pops up on a variety of TV shows expressing his dismay over being out of the band, the remaining Motley men seem surprisingly quiet. Except for a brief press release where Nikki Sixx hoped that no bad blood would emerge from the split, none of the band members have discussed their reasons for making the change—at least not on the record. Privately, it's been learned by our top secret West Coast super snoop that Sixx has been telling friends that the change was long overdue. Expect the "new" Motley, with vocalist John Corabi (formerly of the Scream) taking Neil's place to get back into the recording studio by late summer.

Slaughter are still mulling over a number of touring options. With their latest



Mark Slaughter: He and his band are contemplating tour options.

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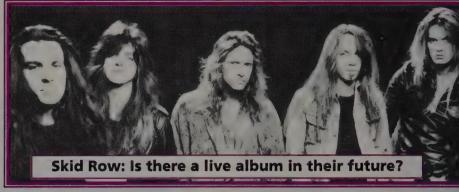
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LP, The Wild Life, showing extremely strong sales figures, Mark Slaughter, Dana Strum, Blas Elias and Tim Kelly are considering headlining their own tour package. But if there were ever a group of smart businessmen, it's Slaughter, and they'd rather wait to headline if they felt it would help their career in the long run. "Hey, we headlined shows last time," Strum said. "So it's not like it's something we haven't done before. When the time is right, we'll know

Skid Row have been recording a number of their U.S. concerts. When asked if a possible live album was in the works, guitarist Snake Sabo indicated that while the tapes were more for the band's own use, there may eventually be a live Skids album-but he doesn't know when. In the mean time, the band has been packin' 'em in around the country, putting on one of the most theatrical shows in recent memory. "It's kind of like Kiss was back in 1975," vocalist Sebastian Bach said. "There's so much pyro that we want to singe the people in the front row."

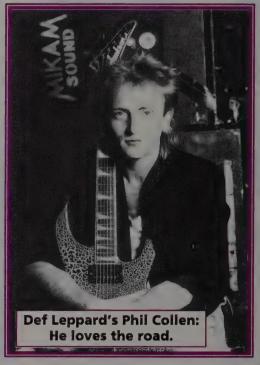
Faith No More admit that the folks at their record label are more than a bit nervous about the band's new LP. Angel Dust. "They don't know exactly what to do with it," vocalist Mike Patton said. "They don't think it's as commercial as our last album was, and that scares 'em. It doesn't bother us. We like taking chances. This is a very strange record, we admit that. But the guys at the label don't like to hear that at all."

Lita Ford has been dropped by her record label, RCA. While the parting was said to be "friendly," it is known that the label was disappointed by Ford's decision to delay her U.S. tour last winter. From Ford's perspective, she believes a fresh start at a new label (one with more hard rock experience) could breath new life into her career, while RCA believes it pulled every trick it knew to get Ford to the superstar status many believe is still her due. We'll keep you posted in the months ahead to let you know

exactly where Lovely Lita winds up.

Stories about Nirvana keep getting stranger and stranger. If ever there was a band that truly has no desire for fame and fortune it's this trio from the state of Washington. Vocalist Kurt Cobain, in particular, seems to dread the thought of dealing with the press or any other media, for that matter. "Dealing with all those people is the worst part of what's happened to us," he recently told a friend. "You just have to sit around talking instead of actually doing somethina.

Def Leppard's Phil Collen recently admitted that the hardest part of the band's lengthy recording pattern is that it keeps him off the road for so long. "I think about touring all the time when we're not out there," he said. "That's especially true when I go to see another band play. I end up getting really depressed. I always get like that. I love going on the road, and it's been more than two years since we've had the chance to get up in front of people and do that. I can't wait to do it again."









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ef Leppard are back, and they're better than ever. After a four-year absence from the music scene, vocalist Joe Elliott, quitarist Phil Collen, bassist Rick Savage and drummer Richard Allen have roared back with Adrenalize, an album that features all the elements that have made these natives of Sheffield, England, the most successful hard rock band of all time. Despite the tragic death of guitarist Steve Clark last year, the album sports a dynamic, up-beat feel that belies the difficulties the Leps had in completing their latest platinum

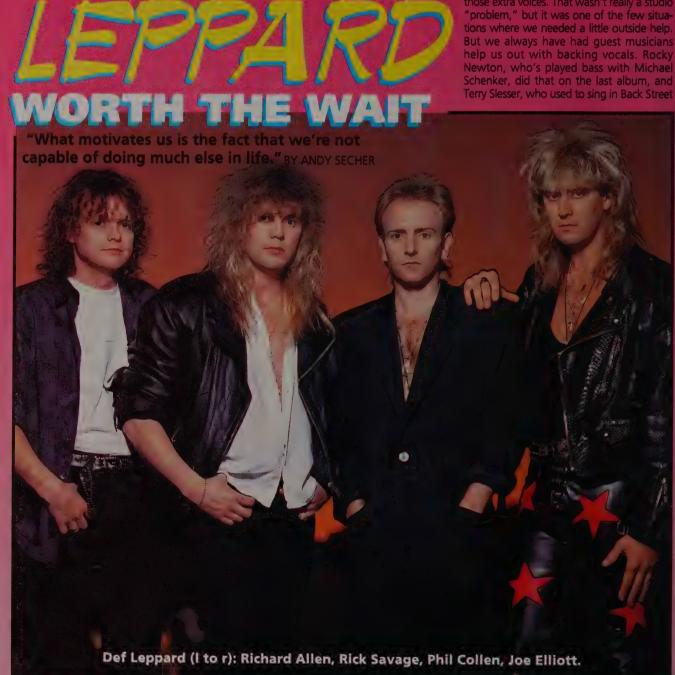
opus. Recently we caught up with Elliott to learn the secrets behind the group's new

Hit Parader: Many experts have long said that producer Mutt Lange, whom you worked with on both Pyromania and Hysteria, is Def Leppard's secret weapon. What role did he play on Adrenalize?

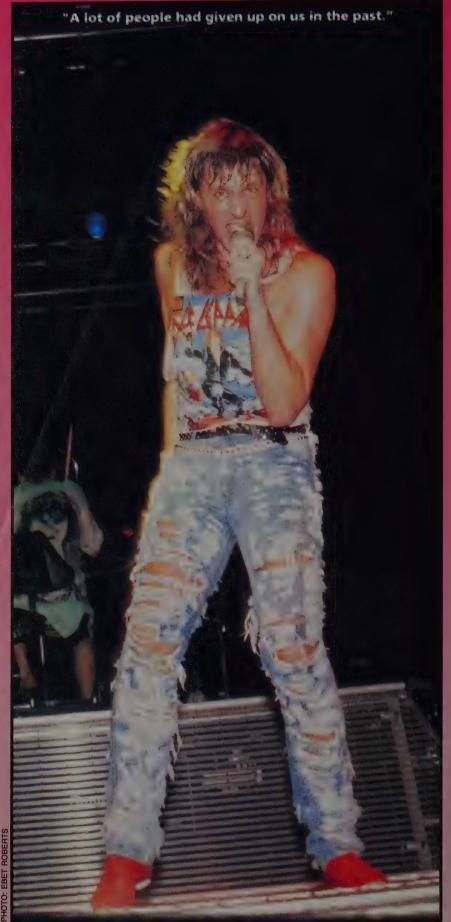
Joe Elliott: Mutt really wasn't that involved this time. We gave him an honorary "executive producer" title on the album. We cowrote all the songs with Mutt, so he was certainly involved with the record, but he wasn't as hands-on in terms of production. He was busy with Bryan Adams during most of the time we were recording, and we didn't want more delays while we waited for him to finish, so we co-produced the record with Mike Shipley. He mixed the last three albums, so he knows both us and Mutt inside out. It was a good opportunity for us because we wanted to see how much we had learned working with Mutt. But, having said that, when we got into a situation where we had a problem, we did call Mutt up on the phone, which we did about a dozen times, and ask him his suggestions. Sometimes we did what he suggested other times we didn't. But knowing how he felt made us all express our opinions.

HP: What was the most difficult problem you had in the studio?

JE: In some of the songs, things like Heaven is and White Lightning, we needed voices in numbers. We brought a guy named David Steel in to sing on those, along with (Blue Murder's) John Sykes-who's been a friend of ours for a long time—and they gave us those extra voices. That wasn't really a studio







Crawler, did it on Pyromania. It's nothing new for us. I know people heard about Sykes being in the studio with us, and they assumed he was being hired to replace Steve, but that's not true.

HP: Will you add another guitarist when you go on tour?

JE: We want to tour as a five piece. We've been a four piece since Steve's death; we did the album that way, the photo sessions that way, and our video for Let's Get Rocked that way. We will add another guitarist, but we've never held an audition in our livesand it scares us. We're looking for somebody who's just a nice guy-somebody who we can get along with. We'd rather have a good guy who's a solid player than a great player who's a bit of a prick. He's also got to have a British passport. We're very much a British band. We don't want to evolve into some sort of universal band like Whitesnake ended up being. They were a great band, but they lost a bit of identity. All we talk about is Monty Python and British soccer, so if he doesn't understand that, he'd always feel left out.

HP: When do you imagine your tour might

JE: I can't imagine us coming over to America much before August, Last time we came over to America only two months after **Hysteria** came out, and it was just too soon. We're a band that enjoys an international following. There's a massive demand for us in Australia, Japan and throughout Europe. We'll do that before we come to America. By the time we get over here, six months after the album's out, all our timing will be perfect.

HP: Are you concerned that the new album may suffer from the same kind of slow sales

start that plagued **Hysteria**?

JE: That album was supposed to start slow! Pyromania was our first big record, and onoff bands aren't legends. A lot of people had given up on us during the four years between Pyromania and Hysteria. But now that we've had two big albums, I don't think that will be as much of a problem. A lot of people seem to be very interested in where we've been and what we've been up to. That's fine with us.

HP: What continues to motivate Def Leppard? You have all the fame and fortune anyone would ever need, and you've had to suffer through so much over the years due to the tragedies that befell Rick Allen and then Steve Clark.

JE: I wish I could give you some magical answer, but the real truth is that we're really not capable of doing much else in life. We've all wanted to be in a rock and roll band since we were old enough to know what rock and roll was. This is what we do. And, I've got to say that we're very happy to be doing it.



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BREAKI because it was supposed to be conventional or unconventional. That would be totally against the point. I know our record label wished we were more conventional, but I don't think our fans would like that, and I know we wouldn't. We know this record's gonna evoke some heated reachappy to piss people off. It's just that we want to do what we want—and not necessarily what they expect. Anyone who expects

t seems almost trite to say that the success Faith No More enjoyed in 1991 was unexpected. The fact is that the platinum success of their album The Real Thing was downright shocking! Let's face it, who would have bet a plug nickel on the chances of this unusual quintet who had just lost one vocalist, Chuck Mosley, and had added a new one, Mike Patton, only weeks before going into the studio. But thanks to their ground breaking single/video, Epic, that album proved to be one of the year's biggest sellers making Patton and bandmates Jim Martin (guitar), Mike Bordin (drums), Billy Gould (bass) and Roddy Bottum (keyboards), heroes of everyone who had grown tired of the predictable side of rock and roll. Here was a platinum band without a pinup boy in sight; a band that seemed to go out of their

way to be as unconventional as possible as often as possible. Now with the release of their latest LP, Angel Dust, it seems that Faith No More are out to ruffle even more feathers, a fact verified by vocalist Mike Patton.

Hit Parader: Is there a special significance to the title Angel Dust?

Mike Patton: No. There isn't any significance to it at all. It just sounds cool, and to us that's usually enough. It's a horrible drug, is that enough of a meaning? But there's no hidden message or a song lyric behind the album title. That's just us being us.

HP: Does Faith No More try to be unconventional, or is it just the natural way you

MP: We'd never plan out anything

tions from people. That's cool, that's exactly what we want. If we can piss people off we're happy. HP: What makes you happy about pissing people off? MP: I shouldn't say that we're

this record to be The Real Thing Mike Patton: "I shouldn't say that we're happy to piss people off."

> Part II had better wake up! I know some fans who are already pissed off about it. And our record company's been going crazy since the first time they heard it. All they keep saying is that we're jeopardizing our entire careers. I think their problem is just that they just don't know how to market us this time. "Your album is too industrial for the alternative crowd. Your album is too dance oriented for the rockers." They keep telling us

that. Maybe they're right. We don't care.

HP: It seems as if you're almost rebelling against success.

MP: Nah. that's not it. We're not against success at all. We're just doing what we want. It's like all the people who tried to convince us how nervous we should be about making this record. To hell with that. Pressure is one of those things that's just an invention of the human mind. People will say everything to you to try and blow your confidence. They want you do do what they want and to do it their way. We're not into that at all. "You're gonna fall on your faces," they tell us. Well, maybe, we'll see.

HP: How has the band evolved on this

MP: Well, we're still fighting a lot. It's

PHOTO: MARTY TEMME

THE RULES

BY ROB ANDREWS

"Our record company just doesn't know how to market us this time."

just that the scapegoats within the band are changing.

HP: What kind of fights do you have? Does it ever come to actual blows? MP: Nah, nothing like that. We act like a

bunch of petty old ladies. We never remember what the hell the fights were

even about by the time they're over. They're just minuscule fights designed to destroy each other's ego. It's just one wave of torment after another.

HP: Did that confrontational attitude have an effect on the songs you wrote for the record?

MP: Maybe a little. There are some very strange songs on this record. A lot of them have a lot of despair in them, they're very disturbing. Everything's Ruined is a good example of that. It's one of the more straight-forward rockers we have on this album. Compare it to something like Surprise You're Dead from the last album. I think you'll see how we've changed. You can't put your finger on it, but it's there. We're getting better at playing what we're visualizing.

HP: You were much more involved in the creative process this time. Is there one song you're particularly proud of?

MP: Maybe Land Of Sunshine because it talks about some of my favorite late-night TV heroes, guys like Anthony Robbins, the motivational speaker who does those half-hour commercials where he wants you to buy his whole seminar package, and of course, my real hero, Robert Tilton, the preacher. Nothing and no one can touch Robert Tilton! 20/20 did an expose on him, and he just blew 'em off. That's a very positive song.

HP: Despite the success you've enjoyed in Faith No More, you remain a member of another band, Mr. Bungle. How do the other members of FNM feel about that?

MP: Everyone in the band squirmed at first when they learned that I was going to stay in Mr. Bungle. But we talked about it a lot and everything began to become a little less tense. When the Mr. Bungle album came out, I think everyone realized it wasn't a threat.

HP: What's the strangest thing that happened to you on the last Faith No More tour?

MP: Maybe that happened in Zurich, Switzerland. We went through the park in this beautiful, incredibly clean city only to find this drug haven where people were lying on the ground shooting up in their eye-lids or anywhere else they could find. They were all over the place. The city just turns a blind eye on it. That whole scene blew our mind. We thought we were a little unusual, but that made us sit up and take notice.

Faith No More: Angel Dust has confounded both fans and critics.

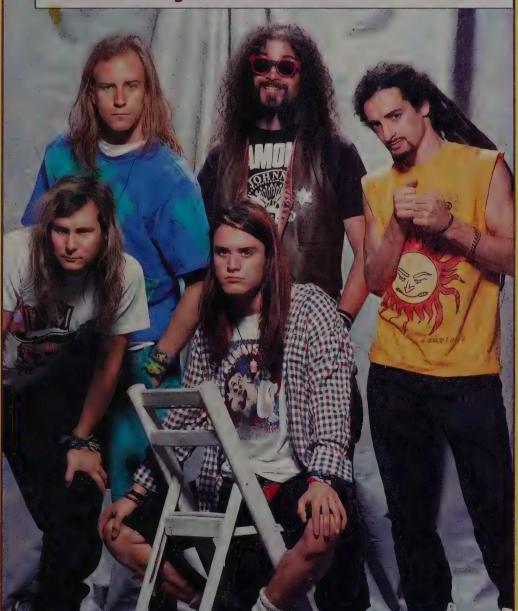


PHOTO: NEIL ZLOWZOWER

HIT PARADER 31

GIONA A TIGHT SQUEEZE A TIGHT SQUEEZE Sexy Songstress Changes Labels To Release Squeeze.

Fiona's heard the word too many times. No matter how hard she tries, no matter how hard she rocks, no matter how sultry she appears in her publicity photos, somebody's gonna come along and call her "perky." It's hard not to think of the dark-haired beauty that way. She's got a little girl's giggle, a smile that can light up a room and a personality that makes

I actually got to enjoy the process."

On such songs as Mystery Of Love, Ain't The Just Like Love and the Jani Lane (Warrant) penned Life On The Moon, Fiona's more mature skills are amply evident. On her two earlier albums (Fiona and Into The Pale) her work often seemed caught between heavy metal and pop—being neither fish nor fowl. Now, her material bridges that gap with more ease and confidence, appealing to both audiences equally. While Fiona still isn't secure in the notion that her latest venture may finally lead her to the rock and roll promised land, she's not shy about discussing the possibilities.

"Success is one of those things that really is hard to interpret," she said. "My last album sold well enough to please me— though Poison might have been disappointed by those kind of sales numbers. My last label really worked hard for me, and when I left there were certainly no hard feelings. But the chance to come to Geffen, and work with someone like John Kalodner (the man behind Whitesnake and Aerosmith) was an opportunity I couldn't pass up. They've done everything imag-

inable to try and make this album a hit."

One of Kalodner's first suggestions for Fiona was that she surround herself with musicians that would constitute an actual band. While the singer had thought of doing that previously, it wasn't until pushed that she made the commitment to make her band a reality. First to be called was long-time friend



anyone feel instantly comfortable. But damnit—Fiona's more than just perky, she's one of the few women on today's hard rock scene who brings a true degree of conviction and talent to her work. As shown on her latest LP, **Squeeze**, (her first for Geffen Records), she along with bandmates Laura McDonald (bass), Jimmy DeGrasso (drums), and Dave Marshall (guitar) have put together a hard hitting, instantly infectious collection of tunes that showcase the full range of Fiona's talents.

"I'm really happy with the way this record turned out," she said. "I know that's such a standard thing to say, but it was a difficult process for me to do this album. A lot more work went into the songs this time than on my first two records. There was a very lengthy demo process. I'd bring a tape of one of my songs in, and the executive from the label would end up using it as a coaster for his drink! He'd tell me to keep rewriting, and

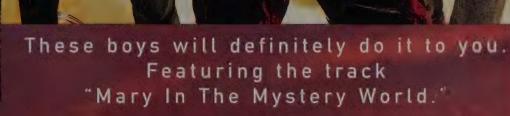
McDonald, who besides providing the thunderous bottom to Fiona's sound, provided her with an understanding amigo on the road

"I've known Laura for years," Fiona said. "She's a great musician, but she's also a friend. You need chemistry in a band, and having Laura in the group helped supply that. I know John Kalodner was a little suspicious about having another woman in the band—especially one who plays bass. But once he heard her play, he knew this would work. In fact, everything about the band just fell into place. Take Jimmy DeGrasso, for instance. He's been in a lot of different bands over the last year—White Lion, Lita Ford. But it just happened that he became available exactly when we needed him. That alone has got to give me the feeling that good things are coming my way."

FIND YOUR GROOVE

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verything About You was the first song the world heard from Ugly Kid Joe—singer Whitfield Crane IV, guitarists Klaus Eichstadt and Roger Lahr, drummer Mark Davis and bassist Cordell Crockett—five fun-loving rock and rollers from Isla Vista, California. That song helped catapult their debut EP, As Ugly As They Wanna Be to gold sales status. Because Everything About You got lots of airplay, the guys are back in the studio recording their first album due this summer. Whitfield Crane IV told Hit Parader that his band refuses to limit themselves

to fun songs, loud songs or even soft songs, "We want to do everything from A to Z so there'll be no boundaries in our music." And there were no boundaries in this interview,

KID

either. Crane ran the emotional gamut from happiness and sadness.

Hit Parader: What's a day on the road like for you?

Whitfield Crane IV: We wake up with

hangovers in the clothes we were playing in the night before. Depending on how out of hand we got, we apologize to our tour manager for being dicks. We do interviews. We go to record stores in the town we go to and see if they're carrying the product. A lot of times it's not there and we get all sad. Then we hang out, cut jokes and wonder what might come of the night's festivities. We get ready for the shows, drink a couple of beers, cruise up and have a great time. The most fun

most fun

FUN IN THE SUN

"We wake up with hangovers, in the clothes we played in the night before."

BY ANNE LEIGHTON

thing I've ever done in my life was play live. We meet people, pass out stickers, be as cool as we can to everyone we meet. After a show, people come out and they're totally ecstatic about us. For us that's great. They want autographs. I'm like, "Are you sure you want an autograph?" I ain't special. But these kids are totally excited to meet us and we're excited to meet them. It's a wonderful experience all around. Sometimes we have a 16 hour ride after a show and we make sure we have a lot of alcohol and we drink it till we totally pass out. Then we wake up and we start all over again.

HP: Is it necessary to drink on a 16 hour bus ride?

WC IV: It's real irritating to be on that bus for 16 hours straight. You see these guys everyday—all day, 28 shows in 30 days. The days off we drive 27 hours. You know what's weird? I'll totally go on a health binge. I won't party. I'll be running and doing push ups and sit ups. And the second I get to the level where someone actually says, "You're looking pretty good; you're looking healthy," it's a free ticket to get wasted for two weeks. Last night we got hammered and then it was a slam pit in the back of the bus. I woke up today and my knuckles were gashed.

HP: Playing live in a bar seems like it'd be hard for a new band. Is there a secret to keep your onstage concentration despite the club's distractions?

WC IV: I'm pretty good at getting peo-



ple's attention if they're bugging me. We played in Canada when there was no record out. The whole crowd was real lame, but there were people that loved the show. I laid down and put my feet on the monitors like I was asleep for one song. I even sang "Take off to the Great White North! Come on, I know you guys, you're in Canadal You must know The Great White North. Come on, sing along, people!" It's real irritating when nothing happens, but it's all part of it. The show in Omaha, Nebraska was great. The whole place was sold out. Every kid knew our songs and was singing back to us. I stood up on the monitors and fell straight in the crowd like Jesus. They carried me around the whole place and put me back onstage. I never had a feeling like that. But life isn't all perfect. With the good comes the bad and with the bad comes the good. Sometimes we're tired and we have to play a show. But I'm gonna do this the rest of my life. In the end we'll have a nice big fan base.

HP: What first turned you onto rock and roll?

WC IV: I've always sung Ozzy and Judas Priest songs in the shower. I moved to Isla Vista—my home now. The good thing about that town is there's a street called Del Playa on the beach, where there are keg parties. When I started, there were only reggae and cover bands. I wanted to start a metal band. What's neat about this town is everyone's so hammered—as well as me—but no one cares how you sound. 400 people go, "Ahhh." It was real nice. I know I used to not be able to go onstage without drinking, 'cause I'd be so scared. But now I just go on. And usually I don't drink before a show at all. I guess drinking calms me down, but as a vocalist, it impairs me. The guitar players can drink, but their instrument is an instrument. A guitar's not gonna go out of tune 'cause you drink a beer. The voice is an instrument of power and passion.

HP: Has Ugly Kid Joe ever been in a fight with Pretty Boy Floyd?

WC IV: We never met. But that's how we got our name. I think they think we're picking on them. I hope they're not too mad at us. It's all in good fun. Ugly Kid Joe is the exact opposite wording of Pretty Boy Floyd. It was gonna be Ugly Fat Hoe for a while, but we shined it.

HP: Are you the businesman of the band?

WC IV: I wouldn't say so. I think Dennis, our manager, is the business man. I have a good mind for business. But I pretty much want to go on and play some gigs and talk and let other people do their job. Obviously you gotta know what's going on. But you can't have your life remodeled around the business of it.

Klaus Eichstadt's guitar infleunces range from reggae to punk to metal.

When we got signed, Bob Score, who signed us to Stardog Records, looked us straight in the eye and said, "The second you stop having fun, get out of the music business." I hear all these horror stories that the industry is a giant machine that screws you over. I've seen that happen to friends in other bands. But we're lucky. Everyone we're dealing with are incredible people and real excited about it and real up about the project. It's not like a job—it's an adventure.

HP: What's your biggest vice? WC IV: My biggest advice?

HP: No, your biggest vice. But you can give us some advice, too.

WC IV: My biggest vice is alcohol. I think I'm pretty much a fourth generation lush. Sometimes it's bad. All the trouble I've ever been in life has something to do with beer. Ozzy sang "Demon alcohol; I'll get you." And AC/DC's "Have a drink on me." I want to drink when I hear that song. Do you want me to give you some advice?

HP: Yeah!

WC IV: Be true to your friends, 'cause that's all you really got. And wear condoms.

HP: How do you know who your friends are?

WC IV: You know. Basically I had my friends from when I grew up. The band is important to me. I think you always have to remember who is important to you. You could have all the money in the world and if you don't got anyone to share it with, you got jack. I grew up in the upper middle class. Some of the richest families I know are the most screwed in the head. You gotta keep hold of the people you love. I just know who my friends are.

HP: Did your parents raise you well?
WC IV: My mom did. I haven't seen my dad in 10 years; he's a dick. That's why we cover Harry Chapin's Cats In The Cradle. My mom, Lina Fuller Crane, is one of my best friends. Just hold on to all the friends that stick by you. My friends were my friends before this record and they'll be my friends after all the music is said and done.

HOTO JODI SUMMERS





2554 AC/DC



2518 AC/DC





1862 ALICE COOPER



























3156 DEF LEPPARD











2408 EXUDUS



2991 EXTREME



30ST FAITH NO MORE



3155 F PUSSYCAT



















2621 IRON MAIDEN















1755 KISS











2542 LEU ZEPPELIN Hammer Of Gods 2





3868 L. SKYNYRD Colored Album



2686 MEGADETH Hangar 18





2706 MEGADETH Peace Sells









68 METALLICA



1875 METALLICA Metal Up Your As









1072 METALLICA Puppets



2929 METALLICA Sad But True



1546 METALLICA









31 MOTLEY CRUE Coricuture



3158 PANTERA



3087 MOTLEY CRUE Decade Group



3106 PEARL JAM



3060 NIRVANA Nappy Face

2871 PINK FLOYD





3075 DVERKILL Blood Money



2958 PUBLIC ENEMY Enemy Target





SEPULTURA



2861 QUEENSRYCHE





2874 PANTERA









rush















- NO HASSLE, NO BULL ISTER CARD OR C.O.D. - CALL





3121 S.R. VAUGHAN



3067 S. TENDENCIES Send Me Money



2846 TESTAMENT Lost Souts



2981 TESTAMENT Paralyzed



5268 AC/DC Mistress For X-mas



6237 ANTHRAX New Group Sitting









2983 VAN HALEN Carnal Knowledge



1649 VAN HALEN Eddie







6164 LITA FORD



6226 MEGADETH Hannar 18



6344 METALLICA 4 Faces



6338 MOTLEY CRUE Decade Group





2852 AC/OC Historical
2852 AC/OC Historical
2852 AC/OC Historical
2853 ALICE COOPER Full Daulh Head
2830 ALICE COOPER School'S Out
3042 ALICE IN CHAINS Bleed the Freek
2851 ALICE IN CHAINS Bleed the Freek
2851 ALICE IN CHAINS Lip Cover
1115 ANARCH 1970
3000 ANTHRAX Killer B'S
2888 ANTHRAX Lightning
2572 ANTHRAX Vightning
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2572 ANTHRAX Paristence Of Time
2880 BADDANOS Vooden Highway
2576 BLACK CROWES London Bridge
3040 BLAXE-VED SUSAN Group
3187 C-OC. Holler
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3187 CANCERL CORPES Burchured At Birth
3192 CARCASS Chest Cavity
2530 CINDERELLA Hearthreak Station
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2093 D.R.I. Thresh Zone
2897 DANGEROUS TOTS Helloxious Acces
2866 DANGE Gour'S Head
2412 DANGE GOUS TOTS London
2415 DANGE Gour'S 1940
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3805 DEATH Humpn

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1311 DIAD KINNEDYS Cambodio 3082 DEATH Human 3082 DEATH Scream Bloody 2831 DEA DOKKEN Photos 2879 DON DOKKEN Up From The Ashes. 2641 DOCRS Jonnes On Fire 2751 DOORS Jim With Hele 2714 DOCRS Morrison / Flames 2998 EXPORDER Morder In The Voltion.

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2687 EXODUS Lunath Parada
2607 EXODUS Intrash Und/Pressure
2992 EXTREME Varsity
2327 FAITH NO MORE Real Thing/Group
2856 FAITH NO MORE Seeing Hund/Zorlac
2410 FAITH NO MORE Underposts
2438 EHEMORES Corons

2923 FIRTHOUSE Sparky
3153 FOUR MORENMAN Moons By Mony
2860 GRATEFUL DEAD Spiral Bears
317 GRATEFUL DEAD Spiral Tour
2933 GUINS 'N ROSES Skeleton With Gun
2934 GUINS 'N ROSES Skeleton With Gun
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2586 GWARE Fueno Scum
2289 HANDI ROCKS Bund Photo

1289 MANUT KOCKS BUILD TO 1285 MEART Group 1831 IRON MAIDEN Édile & Kid 1497 IRON MAIDEN Killors 1796 IRON MAIDEN Mummy

2401 IRON MAIDEN Ne Proyer
2973 JANE'S ADDICTION Cathedral
2727 JANE'S ADDICTION Iden
2727 JANE'S ADDICTION Portrait
2979 JANE'S ADDICTION Portrait
2979 JANE'S ADDICTION Portrait
2974 JAIN THORRIX Burning Guitor Photo
2060 JANE STREET Folia Killor Lp
3175 KING DIAMOND The Type
1374 JAIDAS PRIEST Folia Killor Lp
3175 KING DIAMOND The Type
1394 JAIDAS PRIEST Polia Killor Lp

2891 JUDAS PRIEST Pain Killer Lg
3175 KING DIAMOND The Eye
3270 KIS5 First Lp Cover
2620 KIS5 First Lp Cover
2620 La, GUNS Seliced & Loaded
314 La, GUNS Seliced & Loaded
314 La, GUNS Seliced & Loaded
314 La, GUNS Seliced & Stoll
2055 La, GUNS Seliced & Stoll
2125 La, GUNS Seliced & Stoll
2126 FIRE PEPLIN Poly Man Writs Cards
1264 ED ZEPPELIN Polysical Graffiti
1264 EPE ZEPPELIN Polysical Graffiti
1264 EPE ZEPPELIN Polysical Graffiti
1264 EPE ZEPPELIN Polysical
2273 HYNED SKYNYKD Skull/Flag
2283 MIGABORI Wice Goes To Hall
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1074 MITALLICA Shadow Pholo
1718 MITALLICA

3118 OVERKILL New Machine
1461 OVERKILL We bon'T Care
2143 OVERKILL Years Of Decay
1702 OZZY OSBOURNI Ly Couver/Wirked
2873 OZZY OSBOURNI Tribute
3092 OZZY OSBOURNI Tribute

2948 PIHK HLOYD Well College
2382 POISON Hesh & Bloed
2383 POISON Group ii
2614 POISON On Tour / Group
2614 POISON On Tour / Group
2702 PRIMINUS Frizzle Fry
2757 PRIMINUS Sea Of Cheese
3818 PROMO Group
2006 PUBLIC ENLEMY Apporolypas 91
2942 QUEENSRYCHE Lugo / Block
1/32 QUEENSRYCHE Mind Crime
2142 R.R. CHILI PEPPER'S Relierzoaster Lago
2627 R.R. CHILI PEPPER'S Relierzoaster Lago
2627 R.R. CHILI PEPPER'S Relierzoaster Lago
2637 R.R. CHILI PEPPER'S Relierzoaster Lago
2637 R.R. CHILI PEPPER'S Relierzoaster Lago
2647 R.R. CHILI PEPPER'S Relierzoaster Lago
2648 R.S. Chilling
2798 SAMHAHIN HOVEMBER Coming
1808 SAMHAHIN HOVEMBER Coming
1808 SAMHAHIN FOX Sexy Shot
2793 SEPPLITURA Group Shot
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2737 SIDN EGIOUS Ballicks
2561 SKID ROW 300 Gigs
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254 SIMB ROW 300 Gig
2279 SKID ROW 150 revived live
2998 SKID ROW Monkey
2307 SLAUGHTER Torus Fish
2889 SLAUGHTER Torus Fish
28182 SLAUGHTER Wild Life
3101 SLAYER Hell Aweits
3099 SLAYER Live Unidead
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2703 TESTAMENT Malpractice
2825 TESTAMENT More Mary's Fate
2825 TESTAMENT One Mary's Fate
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6257 SLAYER Crucified Skeleton







1306 SAMANTHA FOX Looking Up/Topiess



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6276 HEART Group
6286 IRON MAIDEN Toilgunner
6014 JIMH HENDRIX Live
6014 JIMH HENDRIX Live
6185 KISS Goldog
6294 ILD ZEPPELIN 4 Photos
6009 (ED ZEPPELIN Goldog
6274 MIGADETH LOUNG
6233 METALLICA BLW Colloge
6204 METALLICA BLY Colloge
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6337 MOTILEY CRUIF Pentagram
6245 NELSONS Guitars

6150 OZZY & RANDY Irrbute 6343 PANTERA Group 6207 PINK FLOYD The Well Teacher 6304 POISON Live 6379 PUBLIC ENEMY Apocalypse '91 6317 OUENNEYCH Did Pe 6316 QUEENS (TCAE Old Pic 6350 QUEENS (TCAE Old Pic 6352 RUSH Callage 6349 SANOI Tou Hot 2 6254 SKID ROW Skids 6209 SLAUGHTER Group 6296 STEVE VAI Portrait

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1000 AC/DC 1001 ANTHRAX 1045 BLACK CROWES 1017 DEF LEPPARD 1085 DEICIDE

1004 DOORS 1006 GUNS 'N ROSES 1056 JANE'S ADDICTION

1016 MEGADETH 1012 METALLICA 1028 MOTLEY CRUE 1089 NAPALM DEATH 1086 OBITUARY

1013 OZZY OSBOURNE 1014 POISON 1077 PRIMUS

1847 SKID ROW 1861 SLAUGHTER 1815 SLAYER 1884 SOUNDGARDEN 1840 S. TENDENCIES

1198 AC/DC Razors Edge 1267 BLACK CROWES Group 1255 BON JOVI New Jersey 1160 D.R.J. Skull 1098 DEF LEPPARD Hysteria 1247 DBICIDE Medallian 1269 EXTREME Fornografitti 1256 EXTREME Vote

1238 GUNS 'N ROSES Appetite 1105 GUNS 'N ROSES Rape Scene 1204 I. MADDEN Live Affer Death 1164 KISS Destrover 1209 MEGADETH Rust'In Peace 1208 MEGADETH Rust'In Peace 1115 METALLICA Justice 1210 METALLICA Lightning

1189 MORRID ANGEL Alters 1217 MOTLEY CRUE Dr. Feelgood 1261 OBTUARY Cause Of Death 1710 OZZY Bible 1243 POISON Long Live Rack 1778 PUBLIC FINEMY Black Planet 1178 R. H. C. PEPPF8S Loge 1235 SEPULTURA Arise

1191 SEPULTURA Beneath Remail 1257 SKID ROW Can You Scream 1265 SKID ROW Group 1266 SKID ROW Group 1266 SKID ROW Group 1266 SKID ROW GROUP 1275 SLAYER Coulting Skeleton 1220 SLAYER Feals Lago 1227 S. TENDERKIES Jain Army 1221 TESTAMENT Souls Of Black

2882 AC/DC Razors Edge 3141 ANTHRAX Killer B's 3127 ALICE IN CHARMS 3139 BOORS Collage 2937 GUNS 'N ROSES Newspaper 2974 RON MAIDEN Eddie 3138 LED ZEPPELIN 2936 MEGADETH Alien

2938 MOTISY CRUE Decade
3137 OZZY OSBOURNE
2812 POISON Grapy / Flush & Blood
3142 OUENNEYCHE Logs
3116 RICHIE SAMBORA Photo
3148 RUSH ROII The Blone
7971 SKID ROW Slave
2490 SIAVIR Grosses
3071 VAN HALEN Group



1002 AC/DC 1004 ANTHRAX 1018 GRATEFUL DEAD 1006 GUMS 'W ROSES 1005 MEGADETH 1000 METALLICA 1001 MOTLEY CRUE 1010 POISON 1008 SLAYER 1013 TESTAMENT 1015 VAN HALEN 1011 WARRANT

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NAME					
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Item No	Description		Size	Quantity	Price

066 AC/DC Angus 052 AC/DC Rozors Edge

R Group MAIDEN Eddie & Kid IENDRIX fores GUNS Cocked & Loaded

5027 LYNYRD SKYNYRD Pistol 5061 MEGADETH Rust In Peace 1012 METALLICA Justice 1013 METALLICA Lightning 5037 MOTLLY CRUE Dr. Feelgood 1023 MOTLLY CRUE Group 5062 NEI SOCK

LSONS
ZY OSBOURNE
ACE SIGN
NK FLOYD
JISON Flesh & Blood
JISON Group
JBLIC ENEMY Group

SKID ROW Group 1031 SLAYER 5063 S. TENDENCIES Group 5053 TESTAMENT 5060 WARRANT Cherry Pie





AC/DC ANTHRAX EXUDUS EXTREME **GUNS 'N ROSES** KISS LEO ZEPPELIN MEGADETH METALLICA

NELSONS OZZY OSBOURNE POISON RUSH SLAYER S. TENDENCIES TESTAMENT

MOTLEY CRUE

ason Bonham has spent his life in and around rock and roll. He's seen the good, he's seen the bad, and he's seen the ugly. Growing up as the son of Led Zeppelin's legendary drummer John Bonham exposed young Jason to every glory, extravagance and excess known to mankind. Now that he's in a band of his own, Jason and bandmates Jason McMaster (vocals), Ian Hatton (guitar) and John Smithson (bass), have set about making their own rock and roll legacy. They got off to a great start in 1990 when Bonham's debut LP, The

well as to the fans, to make sure we're as sharp and together as we can be when we get on stage."

"We've had every difficulty on the road that you can imagine, but we just laughed through 'em all," he added. "One of our very first North American shows was scheduled to be played in St. John's in Canada—but our gear went to St. John's, New Brunswick instead of the other St. John's, which is where we were playing. We had to get gear from the one little music store on the island that night, but we survived. We like it

didn't have the watch, we thought we had more time to catch a plane than we actually did. When we arrived at the airport, we saw the plane we were supposed to be on backing away from the terminal. The next one wasn't for six hours!"

"We didn't panic," McMaster added. "Jason just called for a limo and asked the driver to take us to the best rock club in town. We ended up getting up and jamming, having a great time. But when the driver came to get us, as we had instructed him to, we tried to blow

OIIIOMA FAMILY TRADITION

"I don't think I'll be drinking and then driving too many four-wheel vehicles."

BY ROB ANDREWS

Disregard Of Timekeeping, sold over 500,000 copies. And now, with their second release, **Mad Hatter**, following a similar path to success, it seems as if the sky's the limit for Jason and his band of merry men.

True to his genetic legacy, Jason is more than a great rock and roll drummer. Like his dad, he's developing a reputation as a wildman of sorts, and while it seems most unlikely that he will carry his fun-loving exploits to the death-defying (and eventually death-causing) extremes of his father, young Bonham is far from shy when it comes to discussing his exploits both on and off the concert stage.

"I don't think I'll be drinking and then driving too many four-wheel vehicles," he said as he took a swig from his beer. "I had a number of accidents doing that last time we were on the road, and that's one way I've grown up a great deal. The first time a band goes on the road you really do go as hard and as long as you can. You honestly believe that you don't need sleep—that you don't need anything except a place to play and a place to have fun. I'm not saying that we've turned into saints or anything like that this time, but we've learned that we owe it to ourselves, as

when we have a challenge. But then, every night is something of a challenge to us (laughs). Then there are the nights of drunken debauchery. I remember one when I passed out on the bus after drinking, and the other guys painted up my face while I was asleep. I didn't know they had done that, so when we stopped for some food, I went into the truck stop like that and scared everyone to death."

For a young band, every night on the road presents a new problem to overcome. While many fans might think that everything on a band's road schedule is worked out to split-second detail, the facts are very different. In fact, Bonham and McMaster were quick to tell of one of their favorite road reminiscences of a time when their timing (or lack of it) almost proved to be their downfall.

"I didn't have my watch at this time," Jason said. "Actually, it was my dad's watch, a \$20,000 Cartier that my mom had given to me. One night I wore it into the shower by accident—because I was a little drunk—and when I realized I had it on, I immediately took it off. Unfortunately, I ended up leaving it in that bathroom when we left. We had to send someone back 400 miles to retrieve it. Thank goodness, they did! But that's not the real story. Because I



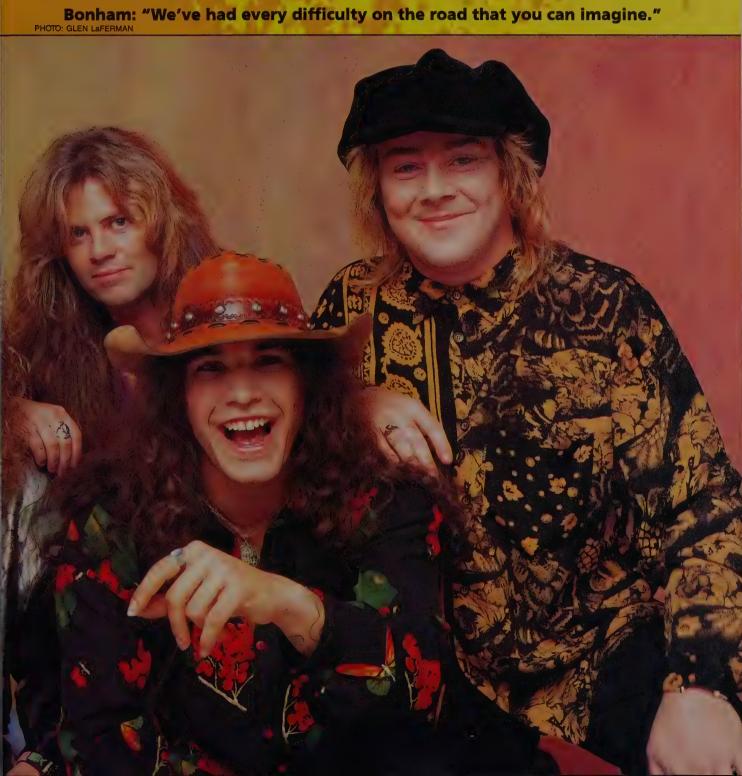
him off. We told 'em we were having too good a time. He did manage to get us to the airport in time.

It's a good thing that the Bonham boys have learned to handle their time a little better (after all, that debut disc was called **The Disregard Of** Timekeeping). Originally, Mad Hatter was scheduled to be released last January, but almost three months after the band handed in what they believed was a finished album, their record company told them that the record needed to have more commercial tunes. So back into the studio the boys went to record three new songs that transformed the album from merely an exciting hard rock collection into a disc brimming with potential hits. Such tracks as Change Of Season, Ride On A Dream and Bing show a major growth in songwriting skills since the band's debut LP was released.

"We are really a band on this album," Bonham said. "We hadn't been together for a very long time when we recorded the first one. This time, all the shows we played gave us a great deal more confidence. I must admit that going back in wasn't that easy for us. It was like 'Oh damn, I thought we were finished with the bloody album.' But we're all very glad we did it. The songs we added to the album really do make

it stronger."

"John and I would go away and try to work on material together," McMaster added. "We did have some second album jitters, because this one is a harder record to do than the first one. Any band that doesn't admit that isn't telling the truth. But I think we showed that there's a great deal of substance to what we do. We're more than the band that did Wait For You. That might have been the biggest song from our first album, but we were very intent on proving that it was just a starting point for us. I think fans will just start learning what we're capable of doing this time around."



OTAY OSBOURNER



fill Ozzy Osbourne ever compromise himself to fit within the realm of what is considered "political correctness" in the music business? It's pretty doubtful. On more than

one occasion, Oz has told record execs to take a big leap off a short pier-and those 10-year old rumors about him biting the head off a dove in the conference room of CBS' West Coast offices are indeed true. (He owed up to them on a

recent Joan Rivers Show).

Ozzy has made a career of goingagainst-the-grain in an ass-kiss business, and it has landed him on the Top 10 spot of the Billboard LP charts with every new project released. Right now, the Oz-Man is on a U.S. tour promoting his latest LP, No More Tears, which he has touted as "his last-ever solo album." At press time, he still hasn't clarified this statement and whether it means he's going into retirement or joining forces with another metal superstar, but undoubtedly the headbanging audience is in for a surprise when his next project is due for

When pressed for an explanation about the next mode of his career, the Cockney-accented singer replies with a tilt of his John Lennonesque shades, "Being Ozzy Osbourne brings too much pressure nowadays. I want my old image to die because it's beginning to destroy me. I'm 43 years old and the father of five children. It's time to break away from being like Koko the Clown all the time. Look at all the photos you've seen of me over the years. There must be some photographers with a million shots of me in my classic pose (a la Bela

I've really enjoyed doing things in the past where I haven't been so emotionally involved. Doing the Led Clones track a few years ago for Gary Moore was great.

I could sing without worrying whether it was gonna be a hit. There wasn't the pressure lifeel on my own LPs. And that's what I want to do in the futureprojects where I'm not so emotionally

Part of Ozzy's desire for a change of image comes from his disdain for tabloid journalism and how he is perceived in such rags as **The National Enquirer** and its English equivalent, News Of The World. He explains with a trace of disgust in his voice, "There are so many Sunday color supplements around now that they've gotta try to fill the pages with anything. But what gets me is that they are always writing about the sad things in life. If someone has a dreadful illness the papers leap on them. When Michael Landon died last year, I saw the front cover of one of the American weekly rags a few weeks before and it screamed out that he only had three weeks to live. Fair play to Landon—though—he went on TV, as ill as he was, and said, 'What am I supposed to do when my little girl asks if it's true?' These people don't give a damn about the feelings of others.

"The trouble is that there's no respect any more in the world. And what we have done to this planet in the past hundred years or so is horrific. The damage mankind has wrecked on the environ-ment is atrocious. People talk about AIDS being the worst disease in the world at the moment. I can make a strong case for mankind being an even worse dis-

Journalists have been amazed to discover that Ozzy likes to talk about anything but his latest album, and when you're assigned to do a feature on a new Ozzy disc... well, good luck to ya! He's much more likely to want to talk about how much he hates the politics of the music business or his love for collecting World War II memorabilia. Try to pry out some information on No More Tears, and he'll only talk about the hell he went through in the studio. "I've been living this night-mare for two years," he says with an anguished look on his face. "This album's been, to me, 17 albums whittled down to one. All I can say is I'm glad the public likes it. I've done the best I can and I like the album. There have been albums that I partially liked and partially didn't like. There's not any track or any song on it that I dislike. There's a lot of hard work. There's a lot of confusion. There's no inner secret messages. There's no backward masking. It's just

The Metal Madman Once Again Questions His Future. BY AN RAI

The bright spot of the recording was definitely working on the record, especially with 20 year old guitarist Zakk Wylde, reveals the metal wonder. Ozzy elaborates, "A lot of people wonder why I have young people in the band, and the reason is that young people know what young people want. If I was to do an album, doing stuff that I was influenced by, it would probably be a huge hit because it's all coming back, anyway.

Ozzy admits that record sales don't mean as much to him as they used to, and he isn't happy to see so many "flavor of the month" groups having a top album and then fading away. He has the most respect for others, who, like himself, have stayed on the music scene for 20 years or more. "All these 'here today, gone tomorrow' groups are a sign of the times, you know. Music's become an industry. Music is a money-making machine. In the '70s, if you sold a million records, you were like a megastar. Now garage bands make a record, sell millions and then die."

Ozzy doesn't hide his dubious feelings for MTV, either, even though they've clamped down on him less than more mainstream artists like Madonna and Michael Jackson. "If MTV likes you, you get played. I'm not putting MTV down, but if you're not their flavor of the month, you're dead. It's the difference between selling one or two million, or five or eight million. You sign a contract with a record company, and all they're interested in is you selling as many pieces of their product as you possibly can," Oz

It's been said before but this so-called loon is a family man before anything else. One of the reasons he's saying that the No More Tears tour might be the last is that he feels he's missed the most important years in his younger children's lives... and at the same time, he can't picture staying home and making scones either! He comments, "My wife Sharon says she wants me to retire but what am I going to do, sit in my room and look at my gold discs for the rest of my life? I have to be active and I certainly don't want to sell fruit and veggies down at the Smithfield market! I do what I do best.

"Let's just say that this tour is 'farewell-ish.' I'll let everyone know at the last gig. But whatever happens I'll always have to be involved in music or the entertainment world. It's the only thing I've ever done. If I get involved with another band, it'll probably be the same set-up but under a

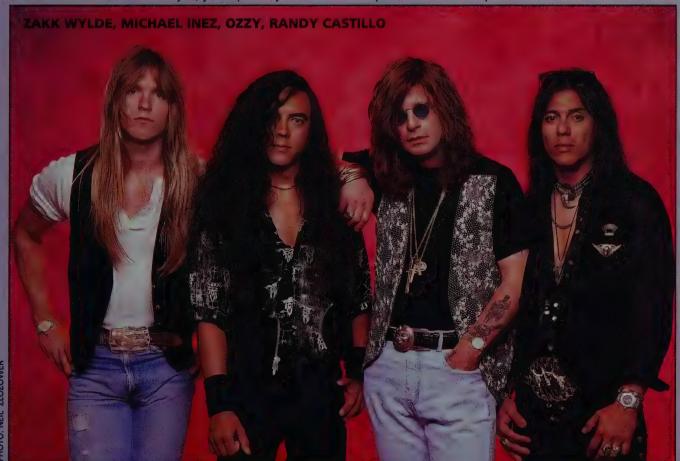
band name. I'm still going to be the same. I just want the pressure taken off me!"

Obviously after all these years, Ozzy still gets a "high" in the spotlight t hat will be hard, if not impossible, to leave behind for a quieter life. He has been known to make statements like "If you could sell the thrill of rock in little bags, cocaine would be out the window. Cocaine would be nothing.

Well, it looks like this whole retirement thing might not happen in actuality. After all, if Ozzy retired, who could possibly step into the shoes of "The Madman Of Heavy Metal"? There's nobody else in the entire spectrum of rock whose got so many great stories to tell and has done so many outrageous deeds. It's been said before, but "The Big O" is one of a kind.

About his future Ozzy is leaving his fans with this statement, and you can decided if this is the end of the road for the King Of The Road, "This is my last tour. I may do the occasional festival but it's like sort of a semi-retirement. I mean, I've got a family I've never seen, a car I've never driven and a dog that attacks when I come home 'cause I'm like a stranger."

Hmm, Ozzy—maybe it's time to trade that pit bull for a collie....

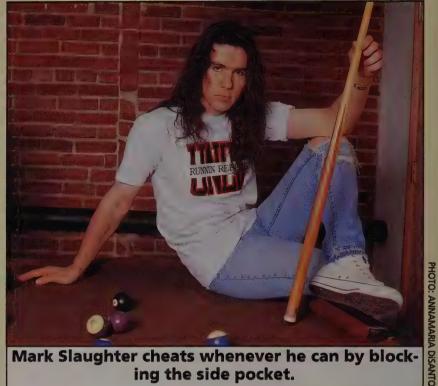


ROCK FANTASY

SLAUGHTER

Back in the early '60s, the movie **The** Hustler gave pool a bad name. Ever since, the game has maintained a seedy reputation as the sport of hell raisers and beer drinkers. Maybe the boys in Slaughter aren't such hell raisers, but their secret wish was to be transformed into pool hustlers. We gladly obliged them in this month's Rock Fantasy.

PHOTO: ANNAMARIA DISANTO



Mark Slaughter cheats whenever he can by blocking the side pocket.

Dana Strum and Blas **Elias know** how to play all the angles

PHOTO: ANNAMARIA DISANTO

Tim Kelly's such a shark that he's got a cutomized cue.







DAVE

HIT PARADER

ave Mustaine, founder and braintrust of Megadeth, has finally found inner peace and serenity. This new-found tranquility comes from two sources. One is his son, Justis David Mustaine, who came into the world on February II, 1992 at 7:27 pm. "I hold him and love him unconditionally," Dave proudly admits.

place, as is obvious on Megadth's fifth effort, Countdown To Extinction. Besides being the most mature Megadeth creation, the music is a calculated panache of riveting riffs and skull-cracking punches...more gripping than a sonic barrage...and able to leap tall buildings in a single bound. The intensity of the sound has much to do guys to create music."

The lyrics to the title track are courtesy of Nick, while the tune Foreclosure Of Your Dream is an autobiographically inspired dirge that Junior came up

Megadeth may seem to have tumbled into democracy but the autocracy has not relinquished all power. Mustaine does have final say on matters. "Ultimately, if the material doesn't suit the song, it will be eradi-" Dave states. But having said that he adds, "All of us conspire to meet right in the middle so we all know what it is we want.

Dave has rechanneled his dictatorial abilities into the album's sound, co-producing Countdown To Extinction

"If you go to detox because someone's forcing you, it's not going to work." BY JODI SUMMERS

The other enlightening element was instigated when Dave was arrested on April 18, 1990. Toxicology reports found nine different drugs in Mr. Mustaine's body: I. heroin

- cocaine
- 3. crank
- 4. marijuana
- 5. alchohol
- 6. Darvecet
- Bupernex Chlorohydrates
- 9. Vallum

Dave was vaguely aware of the fact that he had a toxics problem. He had already been in and out of rehabilitation clinics nine times but it had never worked. Finally busted and suddenly afraid for his future, Dave checked into rehab for the final time on April 20, 1990. He was released May 18th, and proudly states, "I haven't touched coke or heroin since. I finally got an understanding that heroin and Dave don't mix...unless I want to be wearing six feet of dirt over my face.

All previous other attempts at detox were futile because, as Dave explains, "You've got to go for yourself. If you're going because someone's forcing you, or someone else wants you to, it's not going to work. You have to want to quit.

Being clear of delusions, Dave's life and logic have suddenly all fallen into

with Mustaine's new-found sobriety. But equally as importaint is the fact that Megadeth's lineup of Mustaine, bassist Dave Ellefson, guitarist Marty Friedman and drummer Nick Menza remainded together, providing the band with a degree of continuity for the first time in years.

According to Dave, Megadeth's musical consistency comes from a change of heart. "Dave, of yore, was into critiquing the performer instead of the performance. Now it's the performance instead of the performer that's

This added trust has affected the rest of Megadeth. "The reason these songs are so good is that we've been writing together, "notes Junior Ellefson. "What happened in the past is that they were basically Dave's songs and I made contributions to them. This time it was all of us writing, and that's a big change.

"I have to give credit to Dave for trusting us as songwriters," Junior continues. "It's like putting your balls into somebody else's hands, and trusting them that they're not going to maim

"I've relinquished my controlling problem," adds Mustaine. "In doing so, the great paradox of surrendering to win has taken place within the work environment. I have become a thought provoking person within this band. I llike to intellectually stimulate these with Max Norman. Upon officially sobering up, Dave pressed the envelope of his horizons by taking an engineering course to help in his production efforts.

"As a producer I'm looking for other projects to do, to expand my possibilities and capabilities and securing my future-in and outside of the Megadeth corporation," Dave enlightens. "I'm not a man of many hats. I'm really just formatted to do music, but within the realm of the music world, I'd like to expound on what I do know.

The production team of Norman and Mustaine is a potent combination. "Max is a genius in the studio. He smokes anybody we've ever worked with," Dave states. He also hopes that this production union is the start of the team of Norman & Mustaine. But that's down the line. Now there's an album and a son that need to be nurtured.

"I'm not really too overwhelmed with being a parent," Dave states emphatically. "The question is whether or not you can find it within yourself to love somebody else unconditionally, that you have to completely protect.

Dave insists that parenting will not sell out the driving energy behind Megadeth's music. "Put it this way," Dave concludes. "I'm not going to be writing lullables for Huggles commercials.

Gene Simmons: Sometimes it's hard to have the proper perspective on an album you're working on. The smartest thing we did this time was sacrifice some of our control and bring in a producer, Bob Ezrin, who could crack the whip when it was needed. Paul and I need that, even though we do crack the whip on each other all the time. If people on the outside think we hate each other, that's wrong, and if they think we sleep with one another and love everything the other does, that's wrong as well. We have a give and take relationship-like brothers. We'll support each other to the end, but we're also honest enough to say "Hey, that song you just wrote sucks the big one!" That same attitude was just multiplied by having Ezrin.

"For the last decade Paul's been carrying more of the load than he should have."

iss have an attitude problem. Yeah, they know it. They'll even admit it. In fact, they're damn proud of it. Ya see, there's been a big change in attitude for bassist Gene Simmons, guitarist Paul Stanley, guitarist Bruce Kulick and drummer Eric Singer. No more are they the multimedia moguls whose attentions are constantly being diverted by production deals, movie contracts and record label signings. Now, with the release of their latest LP, Revenge, these legendary rockers have placed all their proverbial eggs in one basket— Kiss. Due to that, their attitude towards the group is more intense than it's been in years. There's almost a palpable electricity as one sits between Stanley and Simmons listening to playbacks of the band's latest vinyl opus. They both sit dressed in black, looking mean, lean and hungry. As we discovered, Kiss is no longer business to Gene and Paul it's their lives.

HP: In your minds, what separates Ravenge from other recent Kiss albums? Paul Stanley: On the last tour, when we were promoting Hot In The Shade, we were playing 23 songs from throughout our history. I think we realized what our legacy is. After that show, we had to make sure that anything we did after that had to live up to that legacy. We knew we had to make this a great record. In the past, at times we had wandered away from what our strengths were. I don't think we've ever made a bad record, but some of those records were just good, they weren't great. This time we rolled up our sleeves and just went to work. This is a Kiss album should be.

BY ANDY SECHER around. He was very quick to tell me that a song I wrote wasn't good. He just said, "Gene, that really blows." It hurt, but it made this a better record. That's why we wrote almost 60 songs to make sure we had the best material we could on the album.

HP: How do you manage to weed down from 60 songs to the ones that finally made it onto the album.

PS: Gene always writes an abundance of material, but having Ezrin work with us helped in that he broke any ties about material that might have existed. Every song on this record could have been track one, side one. My songs are some of the best I've done because I was pushed. Everyone contributed. Bruce is playing guitar like his life depends on it. He's gone through some sort of transformation.



PAUL STANLEY HIT PARADER GENE SIMMONS





Before thoughts went from his brain to his fingers. Now it seems those thoughts go from his brain, to his balls and then to his fingers! And Eric Singer really proved he belonged in the band. He did a phenomenal job under very difficult circumstances. The conviction and soul that's in this band right now is the best it's been since 1973! GS: We've all found who we are on this record. That's especially true for me. Titles like Tough Love and Heart Of Chrome give an indication of what kind of record this is. This is a sweaty, hard, dirty rock and roll record. I went through a ten year period, ever since we took off the makeup, where my attentions wandered. For the last decade Paul has been carrying a lot more of the load than he should have been. It's only in retrospect that I see that. It wasn't on purpose, but I don't know if I knew who I was since I stopped being that "demon." It took me a long while for me to realize that Kiss is IT-it's like air, the thing that keeps me going. It's my time to pay Paul back for all the crap he had to take.

HP: Paul, were there times you were angry at Gene because of all the other projects he seemed to be involved in?

PS: No, I think Gene's being a little over dramatic. The truth is that a lot of people weren't focused in the band. Bruce was still finding his legs, and there wasn't a unified commitment with Gene doing films and his record label. You just can't juggle so many things and do it well. I never wanted this to be my band. We work best as a unit. It's great that everyone's so focused this time.

You can hear it on every track. It's like the old days, and as far as I'm concerned that's great.

HP: Listening to the record, especially songs like *Spit* one can't help but notice that Kiss is still a very sexist band. Is that a problem in this era of Anita Hill and political correctness?

PS: I don't agree with the premise that we're a sexist band. Don't confuse the appreciation of women with sexism. We pay homage to women in a lot of our songs. They may want us to appreciate their minds, but it's still more fun to sing about their bodies. There have always been great women around, and they'll still be around long after we're gone. We're just celebrating some of the ones we've known—or would like to know.

GS: Spit has a sense of humor, it doesn't say "look how big my cock is," it says "I need a whole lot of woman to keep me satisfied." It's in keeping with rock and roll traditions that go back to Good Golly Miss Molly. I hope people don't lose sight of the humor that's always been a big part of Kiss. Even in the makeup days, or maybe especially in the makeup days, we had to laugh at ourselves. How could we take what we were doing that seriously? But we have always taken the music seriously, even if our lyrical topics do have humor in them.

HP: Are there still things you guys are learning about the rock and roll business after 20 years?

GS: One of the things we learned on Revenge is that sometimes you have to

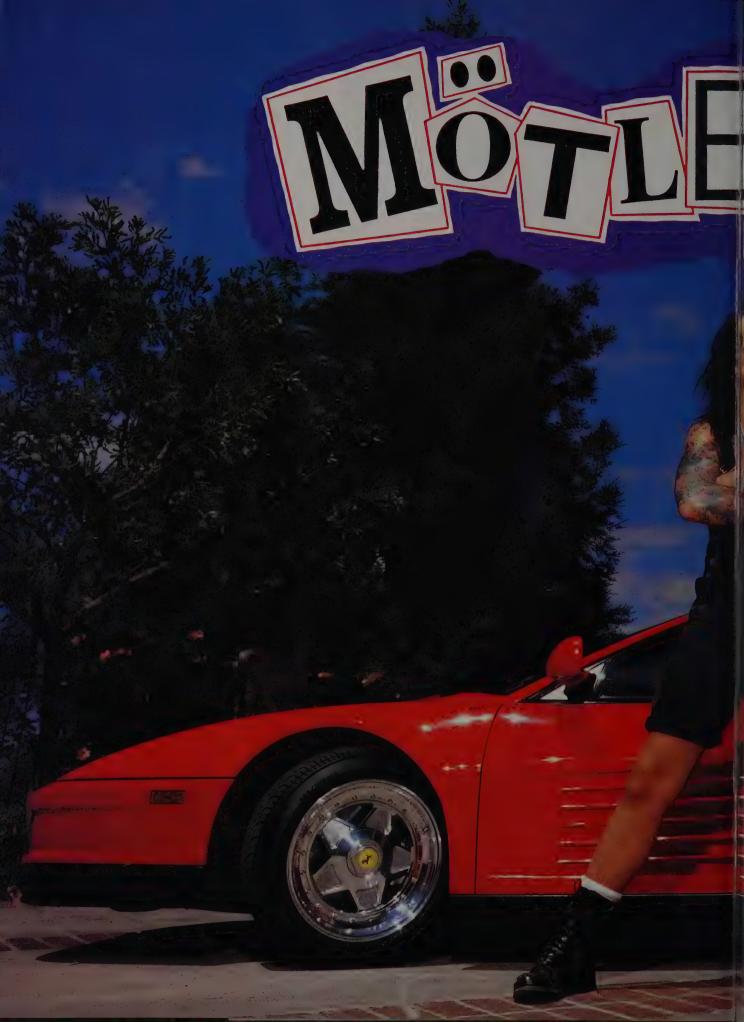
brutalize a song. There was a very good song that Paul wrote with Snake of Skid Row, we recorded it, but it never made it onto the record. It was a very, very good song, but we had to decide in a very brutal way if it was great. The results speak for themselves.

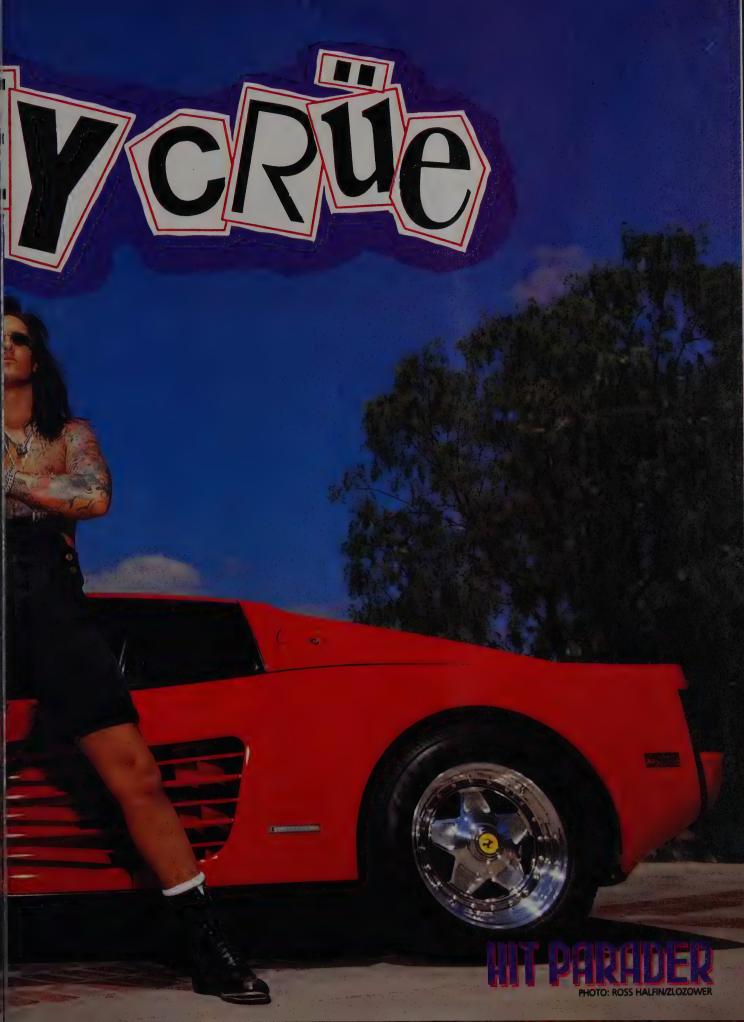
PS: And none of us take it personally. We had to accept the fact that not everything we did for this record was going to make it.

HP: What about touring. Are you planning a "classic" Kiss tour this time.

GS: Have we got something planned for you this time! It's the biggest thing you've ever seen. It's made all of steel, and it's incredible. We wanted to go out this time with, as you called it, a classic Kiss tour, and this is the most incredible stage we've ever had—and anyone who knows Kiss knows that is saying a great deal. This is the kind of stage that should have been built by 10, 000 slaves pulling huge blocks behind them. It has that kind of massive feel to it.

PS: This tour is gonna be everything this album is—awesome, heavy and something very special. Maybe we've been on a little vacation at times in the past. But Kiss right now is the best it's ever been. I haven't been this excited about an album, or about the band since 1973! I think Gene feels the same way. He's more involved than ever, and everyone, certainly including Bruce Kulick and Eric Singer are just ready to go. We're out to prove something, and with this album, and this tour, we're gonna do it.





ho could have guessed that the two long-haired metal musicians sitting for this interview, next to a skull shaped guitar, were once altar boys? Down to the sterling silver crucifixes and rosaries hanging around their necks, George Lynch and Anthony Esposito were looking every inch the "rebellious rockers" as they quietly touted the release of their second album, Lynch Mob. And regardless of what the priests and nuns back home might say, their band has been causing a stir on the rock scene since their inception in 1990.

Wicked Sensation, the debut album of the newly formed Lynch Mob, failed to live up to expectations, selling under 400,000 copies. But once back to the drawing board with a new vocalist, the resulting self-titled second album hit the retail stores in April with a good shot at breaking new commercial ground for the foursome. For George Lynch, it is a new beginning. "It's a frontier for us to try getting a message across, things that could make a difference in the world, instead of being one-dimensional. That's a real challenge, coming from a Dokken past where everything's just parties and girls and rock and roll."

But the renowned rocker is quick to add that he is focused firmly on the future, not on yesterday. "Once you're reminiscing and you start to live in the past, you're dead," declares Lynch, guitarist and founder of the

metal Mob

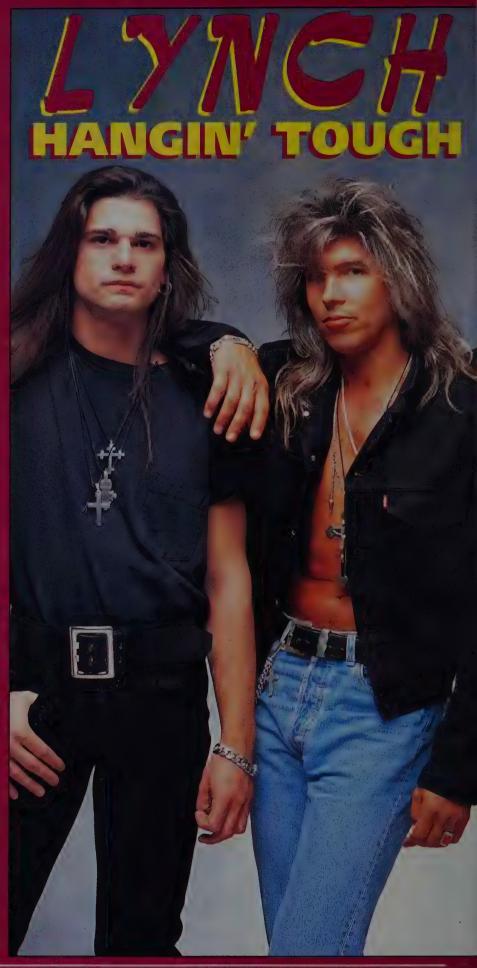
The new album is chock full of arena rock tunes, laced with sinister minor-key changes. The first single, Tangled in the Web, is a dark piece which employs trumpet stabs in the chorus and verses, somewhat unusual for a heavy metal band, but which results in a very cohesive sound. The second single will either be the melodious Jungle of Love or their rousing rendition of the classic Queen tune, Tie Your Mother Down (which they had decided upon before Freddie Mercury's untimely death). And in the classic formula, they hope for the third single to be the ballad, Dream Until Tomorrow. The album showcases a more refined style of music than the previous effort, and even on the "B" tunes, Lynch's scorching guitar licks save the day.

George should know all about trying to save the day, having survived the less-thanamicable breakup of Dokken, a band with whom he and drummer Mick Brown sold

millions of records.

In fact, so unpleasant was the split that it resulted in a drawn-out lawsuit against vocalist Don Dokken. "He had wanted to take the name Dokken, which was worth something after all the years we had contributed to the band," relates Lynch. "It wouldn't be fair for him to hire some other guys for \$3.50 an hour to play music we'd written."

Ultimately Lynch and his fellow bandmates won the suit. The victory was bittersweet, though, considering the fact that they didn't even recoup the legal fees invested. "What happened in Dokken was we had exhausted all its potential, and there





still was a market for the band. But it was time to move on, and you can't be like a shark sitting still in the water." According to Lynch the money wasn't the point.

"These people counted on us being wimps and going away. Sometimes you just have to stand up for what you believe in no matter what the cost," he declared.

That was apparently the case when it came to replacing vocalist Oni Logan in the Lynch Mob late last year. After an encouraging start, the singer failed to meet the band's expectations in live performances.

"We needed someone consistent in live execution. See, when the first record was in the can we were elated about what would happen in the next year or so. But we sold 380,000 not a million. We wanted to play arenas but we ended up playing clubs. We started to 'feed' on each other a bit. It opened up some wounds. We started to look inward maybe doubting ourselves," remembers Lynch.

"Maybe I am looking for a scapegoat to an extent," he admits, "I don't want to rule that out. But an audience wants to see someone with confidence to draw them in as the front man. Oni was an introvert. When our high hopes for the first record were let down, Oni was thrown up against Geoff Tate, which is serious competition. And he just didn't rise to the occasion."

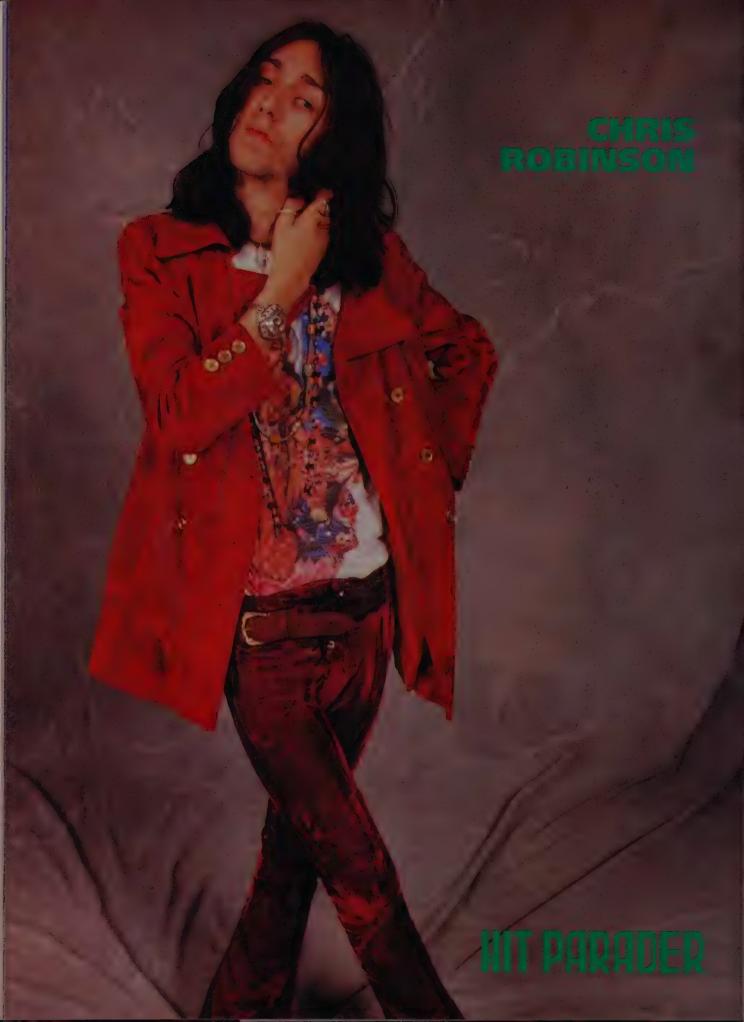
Replacing Logan as Mob vocalist is Robert Mason, who was recommended to the Mob by Megadeth manager, Ron Lafitte, after he spent a year fronting the New York club band, The Pack. Mason, 26, did a trial club tour of fifteen shows in twelve night to prove himself. His onstage confidence sold Lynch and company on hiring him, but his new bandmates aren't guaranteeing this line-up will be everlasting.

"See, being a vocalist you're susceptible to ego domination, thinking you can do it on your own," asserts Lynch. "I used to be extremely protective of each band member. But nothing lasts forever and I've started to accept that. This time out, I'm more openminded so there's not this pressure building that could cause things to explode."

Also new on this record is a different producer, which Lynch feels is key. "On the first album, Max Norman probably narrowed the sound quite a bit, although we were happy with him at the time. He's a super engineer, but we needed more than that. Keith Olsen (Whitesnake, Scorpions, Ozzy) is a producer in the truest sense of the word," he enthused, "challenging each of us individually to strengthen areas we didn't even know we had."

"He took us from a linear band, and broadened our spectrum," agrees Esposito. "I mean, there aren't any rules or boundaries on music any more, and we've tried to cloud those distinctions on this record even more."

Even with the pressure of following up the discouraging **Sensation**, Esposita sounds cavalier in his attitude. "In times like these you just do what you feel is right."



hris Robinson is the proud possessor of one of the best smirks in the rock world. Maybe he doesn't know he's doing it, but when he talks in

that sweet Southern drawl and comes out with a statement that he knows is funny, outrageous or just downright

with a lot of feeling." KLIM

that have a connec-

tion with our audi-

ence, and play 'em

interesting, his mouth curls up in a real "know it all" kind-of-grin. But then confidence has never been a problem for the vocalist of the Black Crowes. Even before his band hit the big time last year with their multi-platinum debut LP, Shake Your Money Maker, Chris (who along with his guitar playing brother

Certainly on Southern Harmony and Musical Companion the Black Crowes have continued in the same rich musical vein that first won them acclaim. Mixing blues passion, rock energy and soul flavorings, the band has created another stirring instrumental brew that marks them as the lineal descendants of such tour, and I guess I was right," he said in regard to Cease's departure. "It's a tough life out there and some of us are

"I did say that not all of us would

make it through our first album and

better equipped to deal with it than others. It's really that simple.

As far as the drug issue and the corporate sponsorship questions, I think I've covered those to death by now. It's just a question of not being hypocritical. This time we're gonna go out on our own tour and do things the way we think they should be done. If people like it. that's great."

OF THE SOUT

Atlanta Rockers Return With Southern Harmony and Musical Companion.

BY BRYAN HARDING

Rich, bassist Johnny Colt, new guitarist Mark Ford and drummer Steve Gorman comprise the Crowes) was fond of rockin' to the beat of his own drummer. This is a guy who was never much of a conformist, and once his group's success provided him with an international forum for expressing his views, his outspoken opinions on drugs, corporate sponsorship and other assorted rock and roll maladies made headlines from New York to New Zealand.

Now with the release of the band's eagerly anticipated second album, Southern Harmony and Musical Companion, many within the music community are anxious to discover if Robinson is going to tone down his act—or if he's gonna put some extra spit 'n polish on his reputation as one of rock's most outspoken figures. If first impressions are anything to go by, it seems that this time around Robinson wants to use his ever-growing fame to promote some causes he believes in, and perhaps even more importantly, promote rock and roll itself.

"We never had particularly high aspirations when we started out," he said. "All this attention was kind of unexpected and it still is. It was only a couple of years ago that the main goal I had was to sell out clubs back home in Atlanta and avoid having to work a day job. But Rich and I had a goal that we started on the first album and continued on this one, and that was to write the best rock and roll songs we could. More than anything else that's what is important to us. We never believed that a lot of the songs that kids were hearing on the radio were really that relevant to them and what they were experiencing. That's one of the things we want to do-write songs classic rock acts as Aerosmith and The Rolling Stones. And while Robinson is only too quick to acknowledge the band's influences, and tip his hat to them, he also wants it to be known that the Black Crowes know more than just rock and roll. This is a band whose musical roots stretch deep and far.

"I've always had very eclectic musical tastes," he said. "I grew up in a musical family where my father was a folk singer. and we were always exposed to all sorts of music. At any time of the day or night you might hear folk music, soul, blues or some jazz from Thelonious Monk. But I don't deny that when I first heard the Rolling Stones it really affected me. I don't know if it was the passion they were playing with or what, but there was something about what they were doing that just hit me. I could relate to what they seemed to be going through. They were putting everything they had into every note they played and sang. I guess that's what we've always tried to do, and on this album we're probably getting a little better at it.

Still, despite the purity of their rock and roll approach, and the sincere impression that these guys truly are in it out of pure love for music, the Black Crowes can't seem to keep themselves out of trouble. Sure, the Stones have always been pretty good at keeping their names in the papers too, but somehow you get the impression that if Robinson had his druthers, he'd rather have people talk just about his music rather than his pro-drug proclamations, his well-publicized tirades against corporate sponsorship in rock and roll, or the recent problems the band had with departed quitarist Jeff Cease (now a member of Black Eved Susan).

While Robinson was adverse to discussing road details, from what we were able to gather it appears that the Crowes' High As The Moon tour will begin in mid-Summer and continue right through the end of the year. The band will headline their own theatre package, and utilize a variety of ethnic musicians (possibly from Afghanistan) to play music live on stage from the minute the doors open to the time the band hits the stage. Of course, forces within the rock industry will probably try to convince the band that such a move is foolish and "commercial suicide" at a time when it's generally believed a two-act bill is needed to fill even a theatre-sized venue. But the Black Crowes have never been a band to listen to industry pundits, and it sure as hell doesn't seem like they're about to change their tune now.

"We're just a little band from Atlanta, Georgia, that went and made a couple of records, went on the road, experienced a lot of new things and tried to grow up," Robinson said. "Sure, we hear people talk about us, both good and bad, and we try to ignore most of it. We're doing something that we really believe in. That's what makes us feel good. It's real nice to play music that you believe in your heart and then have a lot of people accept it. That tells us one thing—to just listen to ourselves and keep on believing.

"This tour should be a lot of fun," he added. "Yeah, we do have some little things planned that are gonna be very different. But I think they're in keeping with our beliefs. Again, we don't go for hypocrisy. You can love us or not, but hopefully you appreciate the fact that we're sincere about all this.



MIRVANVA

LIVE ON STAGE

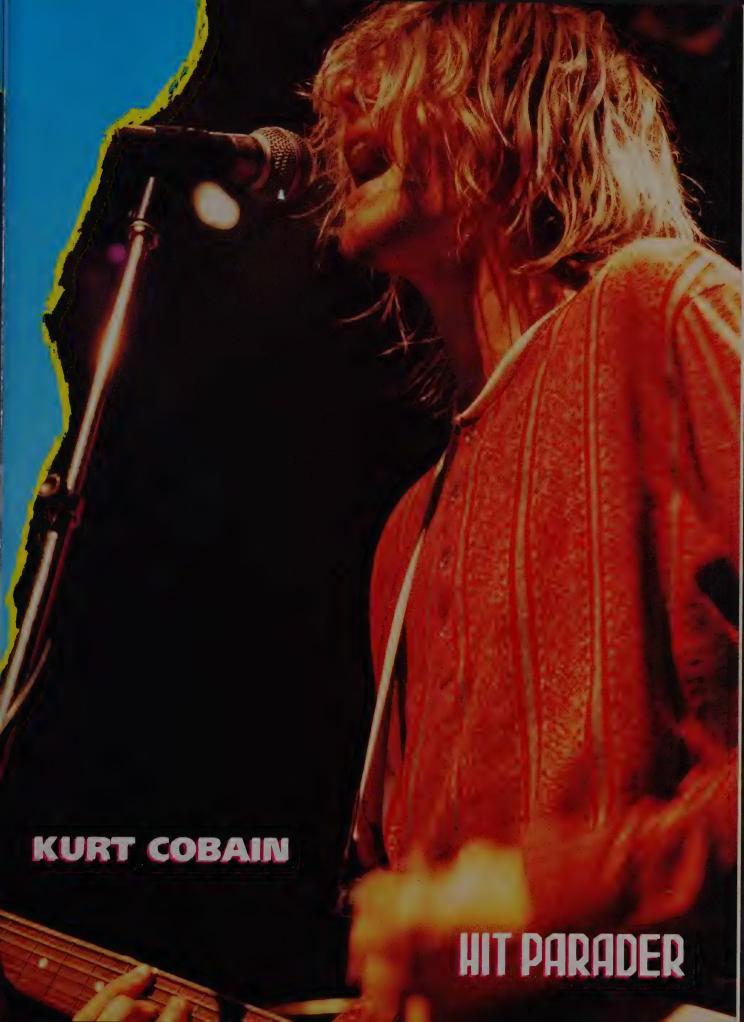
Nivana are metal's reluctant superstars. The success of their latest LP, Nevermind, has cast these three Washington-state natives into the role of being spokesmen for Seattle's alternative metal scene. It's not a job they relish. So rather than subjecting vocalist/guitarist Kurt Cobain, bassist Chris Novolesic and drummer Dave Grohl to another interview, we figured we'd just present 'em to you, live on stage...

Chris Novolesic: He stands 6 feet-7 inches tall.

Kurt Cobain: Yes, he's wearing a dress. PHOTO: LYNN McAFEE/ PHOTOFEATURES

Dave Grohl: The last member to join this power trio.

PHOTO: NEIL ZLOZOWER



lenn Danzig intimidates people... and he likes it. He's big, real big, he's dark and he's brooding. Just one look at Danzig and people get the distinct impression that this is a guy who means business, and in Glenn's case that business is creating some of the most intense, churning, burning heavy metal ever heard. The music Danzig makes in the band that bears his last name is certainly not for the faint of heart. This is metal with a slightly demented twist; a far cry from the formulaic sounds that pass for metal on radio and MTV. No, neither of those mediums are very high on Danzig-in fact MTV has continually turned a cold shoulder to the band's striking, sexy, often controversial videos. But controversy is a word that follows Glenn Danzig around like a badge of honor, and as proven on the band's latest LP, How The Gods Kill, it certainly doesn't seem like the band's controversial stance is about to

change. "I kind of like being controversial," the surprisingly soft spoken Danzig said. "We've never tried to fit into any particular musical slot. We're certainly not your typical heavy metal band that doesn't have anything to say. We say anything we feel like saying, and if that causes

some within Sinister Rockers Preach Their Message On How The Gods Kill. doing difference the estab-

BY ROB ANDREWS lishment to cringe, that's great. Most of the music you hear today is just preprocessed garbage designed to appeal to as many people as possible. It's not very dangerous... but we are."

Danger seems to be something near and dear to Danzig and bandmates John Christ (guitar), Eerie Von (bass) and Chuck Biscuits (drums). If "living on the edge" has become a cliched phrase tossed out by seemingly every rocker who stays out past midnight, then Danzig gives new meaning to the term. This is a band determined to push heavy metal to new limits, or die trying. They know not everyone is going to come along for the journey, but as their success grows from album to album (already How The Gods Kill has outsold the band's previous effort, Lucifuge), it seems that nothing can stop this group's unusual path to the top.

"We appeal to kids who are looking for a little danger." Danzig said. "I think they sense that with us it's real. Too many bands act like they're doing something dangerous when it's just an act, a game. It's no game with us. We don't care if MTV won't deal with us. I think it's ridiculous that they won't, but that's their business. We'll keep making our videos and releasing them ourselves. The kids will see them. They'll get the message. I know MTV is scared of us. We're very scary to the peo ple who've built a system where you're not encouraged to

think for yourself.

Love him or hate him, you've gotta give Glenn Danzig credit. He's one of the few true originals left in rock and roll. From his early days in New York as the leader of the classic cult band The Misfits (a major influence on Metallica), Danzig has rebelled against seemingly everything that normal society holds dear. Money? Not important. Fame? Who cares. Religion? Well... that's one subject sure to get Glenn started.

"I guess you could say that I'm a guy who's always searching for answers," he said. "I read all the time, everything from comic books to books on the occult and werewolves. I've got a

thirst for information. A lot of people who listen to our albums assume that I'm a Satanist. But that's really not important. The fact is that people mistake believing in Satan for being a Satanist. If you believe in God it's just natural that you have to believe in Satan. People get upset when I say that, and I can understand that to some extent. The evangelists particularly get angry. That's understandable when you realize that we repre-

sent the fall of everything they've built up."

So what are we to make of this guy who speaks so openly of rebellion, Satan and the "evils" of MTV? Obviously more and more fans find themselves attracted to the brooding masses of humanity that comprise Danzig. This is a band that could probably start their own N.F.L. franchise. One look at Glenn and his band members and visions of a team of rock and roll Schwarzeneggers spring to mind. It's not necessarily a pretty

sight. How the hell did any rocker get so big? It's a question that makes Glenn's normally stoic countenance break into a smile.

"It's my genet-ics," he said, "And I do work out. Some people ask me about steroids, and whether I've used them to get this big. The answer is no. If I used them with my genetic makeup, I'd be HUGE. In fact,

I've started ent exercises

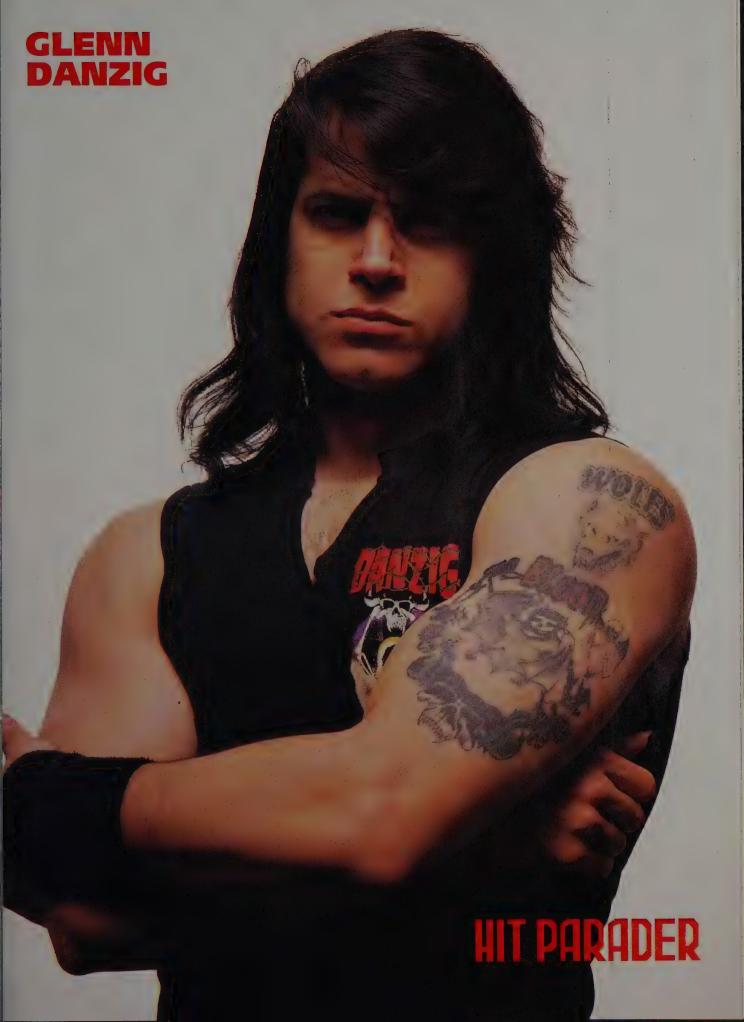
to loosen my muscles. We're playing for two hours on stage this tour, and you've got to be in great shape for that. If your muscles are tight, you can become exhausted very easily. It would be rather embarrassing to collapse on stage after 20 minutes.

It seems most unlikely that Danzig is about to pass out in front of a packed concert hall at any time in the near future. This guy's got too much going for him at the moment to let anything stand in his way. In fact, unlike the majority of bands that play metal with the intensity of Danzig, Glenn is quick to note that half of the band's followers are women—though he's a bit confused as to exactly what attracts such a large female contingent to the group's cause

"Obviously, there's something about us, and about what we do, that attracts them," he said. "It's a little strange, but I don't see why women can't relate to what we're saying in our music as much as men can. There is eroticism in our music. Maybe

that's what gets to 'em. Or maybe they just think we're cute."
Yeah, right! 'Cute' is a word better reserved for the likes of
Bon Jovi than for Glenn Danzig. Perhaps a better word to describe his musical appeal is "integrity." In fact, that's a word that seems to pop up quite often in his conversation, especially when he discusses his attacks on the religious and political establishment. He knows he's ruffling feathers. That's the way it has to be. That's the only way Danzig will have it.

"If religious or political groups question me, I'll bring the entire system under fire with me," he said. "If they question my integrity, then it also questions theirs. Everything I say is drawn from what I read and what I know. So much of it comes from the same history books that our politicians give our kids to read. It's all there, you just have to know where to look. Adults are so scared of kids rebelling. They should just relax about it. Kids need to discover life for themselves. They need to look for a little danger. And if that's what they're looking for when they've come to us, they've come to the right place.





that's the question. And it's never been worth it. It's worth it to fight for the band more than it is to turn and walk away from it.

"It's based on total blood-brother love for one another. I could NOT

"I want to go back to where Motley was"

BY PAMELA SHAW

turn to my left and not see Tommy, Mick or Vince. I wouldn't do it. I don't care if somebody offered me 50 trillion billion dollars to do one

Less than five months later, word spread through the industry that lead singer Vince Neil had been fired from the band. The reason allegedly being that he was spending too much time with his race cars and not enough with Motley Crue.

We caught up with Vince less than four weeks after the breakup, and he

four weeks after the breakup, and he was surprisingly forthcoming about what's already happened. More importantly he was anxious to talk about what's currently happening. The interview took place at an L.A. recording studio where Vince was laying down tracks for his first solo release. The single, entitled You're Invited (But Your Friend Can't Come) is slated as the title track for Come), is slated as the title track for

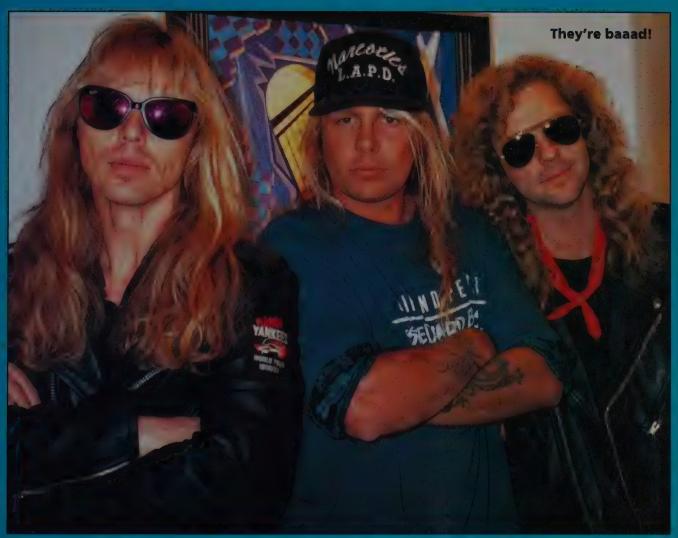
eldom in rock history has the departure of a band member been more of a shock to fans than Vince Neil's migration from the land of Motley. Conflicting stories from various band members only served to further cloud the events that took place.

Interestingly enough, in early October 1991, Motley Crue bassist Nikki Sixx discussed his philosophy of band togetherness in a phone interview with Hit Parader. Let us pause to reflect on his words at that time:

"We've always had this sort of belief, I think it's honorable, to say if somebody in the band leaves, we'll dissolve the band. If somebody dies, we'll dissolve the band. If somebody is thrown out, we'll dissolve the

"So at that point you're basically considering breaking up the bandlack Blades, Vince Neil **Tommy Shaw**

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Encino Man, the Pauly Shore movie released this summer. Co-writing and performing on the song are Tommy Shaw and Jack Blades of the Damn Yankees. Let it be noted that there were no race cars in sight on this particular day.

Hit Parader: So you co-wrote this song with Tommy Shaw and Jack Blades?

Vince Neil: Yeah.

HP: You didn't do much writing on the Motley stuff, did you?

VN: Well, I co-wrote a lot of the stuff. I usually just did melody lines and stuff. But Nikki would always do lyrics. He didn't want anybody else doing them, so everybody just let him. But when it came to melody lines I did a lot of those, on a lot of

our bigger songs. **HP:** And this time you really had some lyrical input?

WM: Yeah, it was great, man. It was kind of scary at first, but with Jack and Tommy helping me out, it was a

HP: And you've been buds with Jack for awhile, since you met at a California rock festival, and that's how this came about?

VN: Yeah. Disney called me up and wanted me to do the title track. And me and Jack had just gotten off the phone and I, instantly, thought of him. And I told him about the movie and stuff, and asked if he and Tommy would like to give me a hand with something, and he said, "Yeah." The next day they came over to my house and we wrote the song. It was great.

HP: So you seem happy and just rockin' and having a good time.

VN: Yeah. It's fun controlling your own destiny. Before I always had to make decisions with somebody else. And now I'm making my own decisions and leading my own life, going in the direction that I want to go myself. And if I screw it up then it's my fault, you know. But if I make it happen then I can just be doubly

HP: And do you have specific ideas about where you want to go?

VM: Yeah. I want to be BIG! (laughs) I want to, actually I want to go back to where Motley Crue WAS, and do—like Motley meets Metallica-type stuff. 'Cause that's where I've always been. When the band was going away from that, I started kind of going away from that, too. So now I just want to get back to my roots and have fun and play with a lot of my friends. Just enjoy it. Because it was starting to become like a job. Now it's fun again.

As the interview ends, Tommy Shaw approaches with a gleam in his eye. "Hey Vince," he calls. "I have a great idea for the opening shot of the video.

"You should come screeching up in a race car, slam on the brakes, leave the engine running, and walk up to the camera," he laughs. "Then say, 'I've got five minutes!' and walk straight inside to the stage and say

Whether the idea is used or not, the fact that Vince thinks it's hilarious says a lot about his spirits in light of his former bandmates' rejection. Vince seems determined to move forward, and leave the past in

the past.

As for Nikki and company, time will tell whether they made the right call.







As always, Billy Sheehan seems to be suffering from lack of female companionship.

Mark Slaughter and Michael Schenker give new Lynch Mob vocalist Robert Mason (center) a little advice.



Mr. Big's Eric Martin seems mighty pleased to be hangin' out with the guys from Trixter.





much different feel and The members of Tora Tora strode into the small bistro located in the outskirts of their attitude to it." the outskirts of their native Memphis, Tennessee. They entered with a quiet confidence

Tango, Dangerous Toys, Badlands, Vixen and Danger Danger falling on hard times after the first records seemed to point towards a star-studded future. The guys in Tora Tora feel confident that such a fate will not befall them, though to be honest, none of 'em are losing a second's sleep worrying about it. The way they figure, the album's eventual success or failure is now out of their hands. They've made the music—and a challenging, inventive collection of tunes it is-and now its up to the fans to give the big

ROCKIN' EVERY NIG

of a band that was secure with themselves "We don't know how people will respond to Wild America, but we're proud of it."

here. In fact, except for a warm hello from the restaurant manager, it seemed that nobody in the establishment knew they were in the presence of Memphis' bestknown rockers since Elvis. Typically, vocalist Anthony Corder lead the rest of the band, a broad smile on his face. He was quickly followed by guitarist Keith Douglas, bassist Patrick Francis and drummer John Patterson who casually chatted among themselves as they were takento a quiet table near the window. Once everyone was settled and lunch was ordered, a free wheeling conversation commenced, touching on everything from Memphis' influence on the development of rock and roll to the differences in waitresses in restaurants around the nation. But mostly, Corder and cohorts wanted to discuss their new album, Wild America.

and their surroundings.

No fanfare of recognition

"We know how important second albums are to bands," Corder said. "In recent days a lot of groups who made a good impression with their debut albums kind of took a step back—at least in the commercial sense—on their second records. We don't know how people will respond to this one, but we are proud of it. The whole band was much more involved in everything this time around. On our first record,

BY JAMES PETERS

Tora Tora (I to r): John Patterson, Keith Douglas, **Anthony Corder, Patrick Francis.**

Surprise Attack, Keith and I wrote all the material. By having John and Patrick get more involved we really broadened our sound. When you combine the fact that we're all involved in the creative process with the fact that these boys from Memphis had the chance to see the world last time, this record has a

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thumbs up... or down.

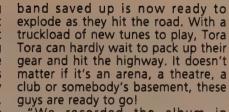
"We took so much time getting this record together that we really kind of lost touch with the fans, Corder joked. "Most of the album was written and recorded last summer. We just had to sit around waiting to finish things off and get the album out. It was frustrating because we really didn't even have the chance to play live. That just about drove us crazy. We were used to playing almost every night, then we had to go for like six months without playing in front of people that was really difficult."

"But we can't worry about how people are going to react to the record," he added. "We never expected the first album to get the kind of attention it did, and we're

still not sure how that whole thing works. Why do some bands get a lot of attention and others don't get enough? It's real confusing. Coming from Memphis, we're still a little naive about a lot of the business side of this industry. That's just why we made the record and waited... and waited... and waited for it to come out. I know we're real pleased with the way it turned out.

The fact is that while Wild America was ready to go late last year, the band's record label looked at the flood of hard rock product released at that time and recommended that these Memphis hit men wait a few months before releasing their new vinyl opus. While sitting around waiting put a major strain on the band's psyche, the energy the

PHOTO: NEIL ZLOWZOWER



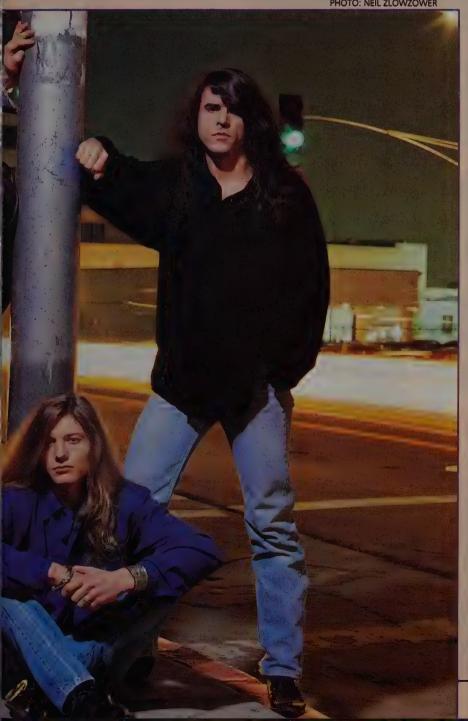
We recorded the album in Memphis, which meant there were a lot of extra distractions going on all the time," Corder said. "But one of the main problems was that our friends always were asking us to play. We knew we had to keep our attention focused on the album so we had to say no. But now we're ready to make it up to everyone."

Judging by such new tunes as City Of Kings and Dead Man's Hand, a track that features the legendary Memphis Horns, it seems that Tora Tora is well equipped to pick up the stage and sales momentum that they left in 1990. The album does add a surprising number of twists for a band that staked its reputation on the kind of straight ahead rock and roll that was exhibited on their first hit, Walking Shoes. But the boys seem far from concerned about their change in style. To them it's just a sign of growing up.

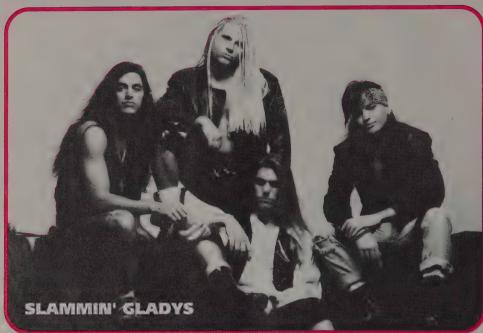
"One of the benefits of working and living where we do is that you don't have the kind of pressure you do if you live in a place like Los Angelés," Corder said. "You've got pressure to keep up with the other bands out there. Here we can pretty much do what we want. Because of that, we're able to draw on a lot of local influences—like the Memphis Horns—and work at our own speed. We're not part of any scene—never have been, never will be. We're kind of a scene unto ourselves."

By this time in the conversation the sandwiches that had been ordered for lunch had been downed to the last crumb, and the soda glasses had been drained. It was time for Tora Tora to move on, to get back to rehearsal so that their well-honed rock and roll machine could keep its razor edge. Once again the band slowly filtered out of the bistro, walking to their far-fromflashy cars for the short drive to their rehearsal studio (actually a converted warehouse, where the band used to put on their own shows). As Corder shook hands goodbye, he asked the fans out there to keep a special eve and ear out for Tora Tora.

"This is still real new and exciting for us," he said. "All I ask is that people give us the same kind of chance this time as last. That's all we can ask. We hope they really like the new album, we know we do.



SHOOTING STARS



SLAMMIN' GLADYS

Some rock stars quickly forget the difficult times they suffered through before making it big. Others take their position of power to go back and lend a hand to young bands who are still struggling to reach the big time. Warrant's Jani Lane is one of the nice guys. He's lent a helping hand to the band Slammin' Gladys, serving as Executive Producer on the group's self-titled debut LP. Lane helped write and arrange a number of tunes on the album, but the unquestioned stars here are vocalist Brooks (yeah, just Brooks), guitarist J.J. Farris, drummer Stephen DeBoard and bassist Alley.

"In this band we all work together," Farris said. "We're not controlled by any one person."

'We don't have a formulated 4/4 beat with a million people singing the choruses," Brooks added. "Our music is diverse.

We don't deliberately try to do things different, though. It just comes out that way."

The story of Slammin' Gladys goes back to Cleveland, Ohio (also Lane's home town), where Brooks, Farris and Alley first met. Listening to everything from soul to rock and roll, the three began putting together their special sound. After adding DeBoard, the band moved to California where after two years of struggle they landed a record deal. On their debut disc, such tracks as Love Is My Drug, Silicone Sally and the ballad Down On Your Knees, show that while these boys may not be the most innovative band to ever hit the rock scene, they certainly understand the dynamics needed to make great rock and roll.

"The main reason we are a band is just for the chance to play live," Brooks said. "That's all we ever wanted to do."

GRUNTRUCK

Just what the world needs... another metal band from Seattle! But wait just a gosh darn minute. When it comes to Gruntruck, there's something fresh and exciting going on here. Sure, on their album Inside Yours, these guys rely on some of the by-now-standard Seattle grunge tricks, but they also infuse such riff monsters as Not A Lot To Save and Eves Of Stone with a touch of funk and a smidgen of pop accessibility. It's a formula that vocalist Ben McMillan (ex-Skin Yard), guitarist Tom Niemeyer (ex-Accused), bassist Tim Paul and drummer Norman Scott (also ex-Skin Yard) think is pretty special.

"I discovered a while ago that the best way to communicate is with the least amount of words."

best way to communicate is with the least amount of words," McMillan said. "That's why this band has taken everything down to the bare bones."

Gruntruck came to life two years ago when McMillan grew tired of what he viewed as the artistic arrogance of Skin Yard. Seeking a more straight-forward approach, he joined forces with Niemeyer, who had recently split from The Accused in an attempt to find a more challenging band, and started writing material. Soon the band's lineup was filled out, and the quartet hit the club circuit, where their hard-hitting, uncompromising approach caught the ear of a single record label every who approach caught the ear of a single record label exec., who promptly signed the band.

'We're not sure what he was thinking when he heard McMillan said. "The show we played that night when we got signed was horrible. But things have worked out okay.



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CELLEBRITY RATE - A VIDEO BY GAIL FLUG

nstead of a regular Rate-A-Video this month, we compiled a special reel of clips—new and old—and asked Yngwie to rate the guitar players as well as the video.

EXTREME, (Nuno Bettencourt) Get The Funk Out

This is pretty cool. I'm not too familiar with the guitar player, although I've heard about him. I think the tone was a little scratchy but I'm not too sure if there was

POISON, (C.C. DeVille) Unskinny Bop You have to be kidding me! That was terrible. He's out of tune, very tasteless. Useless. I'm sorry. I don't want to talk bad about anyone but that wasn't very good.

RAINBOW, (Ritchie Blackmore) Gates Of Babylon

Alright! I think this particular track is the best thing he's ever done. I love Ronnie James Dio, too. Ritchie plays GARY MOORE, Oh Pretty Woman

Alright! He's playing really good these days. I like all his stuff, great tone, good feeling. That's all I can say about him. He's not a pretty guy but what a great player. Let's watch this to the end.

LYNCH MOB, George Lynch, River Of Love I think he's a very good player. He's got his own style which is really interesting. But I think the combination of him and Don Dokken is better than this. The video is a bit cliche but I would like to see them live one day.

BLACK SABBATH, (Tony Iommi) The Shining

Tony lommi writes the most evil riffs. The singer sounds just like Ronnie James Dio. It's heavy but I'm not very fond of his solo playing because he's got a very strange vibrato. It's really fast and I don't like that. The song sounds too much like Heaven And Hell.



any emotion behind that solo. His technique is really good but it doesn't knock me out. The video is really funny.

MR. BIG, (Paul Gilbert) Addicted To That Rush

I love Billy Sheehan. And I think Paul Gilbert is a really good player, too. I haven't seen this video before. It's a good video. There's a lot of energy behind it and they are all great players.

OZZY OSBOURNE, (Zakk Wylde) No

More Tears

I like this; this is very good. What is interesting with Zakk is that he's almost a country/western player. He has a very different approach than what I have. He's a really cool guy, too. I met him when they played in Miami.

really good here, it's one of the best solos he's ever done. The notes are so interesting, it's not like the regular things you hear.

MICHAEL SCHENKER GROUP, (Michael Schenker) Armed And Ready

I think Michael is really good and this song is from his best album. He has very good tone and he always plays with nice vibrato. You could tell that he's very musical and has a very good ear. What more can I say?

TNT, (Ronni LeTekro) 10,000 Lovers In One

I really like this. The solo was really good, but it was so short it didn't have a chance to happen. He's a very good player and has a good sound.

GUNS N' ROSES (Slash) Don't Cry

I think he's occasionally okay, now and again he plays something good. The solo he does in *Paradise City* is really good, but this was not one of his better ones.

PHOTO: GAIL

FLUG

VINNIE MOORE, Meltdown

Obviously he's a very technical player. I remember he used to borrow a lot of my things, but now he seems to have gone away from that a bit. He's technically good but I don't think his choice of notes are very clever. Next.

ERIKA MALMSTEEN, Together We're Lost That's my wife! Where the hell did you get this! This was a number one song in Sweden. Great song, the singer... She's alright! (laughs)

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HOBBY

BY ANNE LEIGHTON

kid Row's Sebastian Bach has recently the busiest schedule in his life. Apart from driving around in his leather-clad Mercedes Benz, blasting Slayer louder than the tolerance of human endurance, he's been touring the world with the Skids. But there's more to Sebastian than fast cars and rock n' roll. Recently Hobby Shop spoke with the wild frontman and our conversation took some interesting and surprising twist.

Hit Parader: Your voice has guite an emotional range. Do you consider singing other types of music one day? Sebastian Bach: Well, I'm a young guy. I'm 23. I'm still going through selfdiscovery and there's a lot of different types of music I want to sing in the future. Basically it's based on the emotion I'm feeling at the time. After a show we play a song called Fool to Cry off Black and Blue by the Stones. It talks about a father's love for his child. Maybe that's where some of those tones come from, 'cause before I had a child, I used to hear the expression "It breaks my heart to see you leave" and I'd say, "Yeah, that's all well and good, but how could somebody feel that?" When you have a son that's growing up without you because you're on the road, you feel like a physical punch right in the chestlike a physical thing that I haven't felt before. And maybe that's where some of the tones in my voice come from, 'cause it's all about the words. I can't sing any words I don't believe in. I can't do it.

HP: Your group was voted worst band by the **Rolling Stone** critics poll.

S.B.: OH YEAH!!! Yeah, we won something else. I love it! Thank you! And do you want to know what makes me even happier about it? Michael Bolton has one of the most incredible voices I've ever heard and, I don't care what anybody says, Everything I Do I Do It For You is one of the most touching songs I've heard in the last five years. So, thanks for putting me in the company of some true talent. Thanks for putting me on the cover of your magazine, even though you just did it to sell some magazines. (laughs) If Michael Bolton is a crappy singer than I'm proud to be a crappy band. In a way, I was kind of glad about that because we were getting a little too

respectable for a little while. That article they did on us, I couldn't have written it better myself. I think that the crux of the matter is critics who get jealous of rock bands—heavy metal bands in particular—is because their job, whether they like it or not, is to write about us. So just spell my name right.

HP: Where'd you get the "Bas" in your name?

S.B.: When I was three years old, people used to ask me what my name was and I couldn't pronounce "Sebastian," so I just said "Bas" and it stuck with me ever since.

HP: And everybody calls you "Bas"? **S.B.:** My friends do; yeah. I'm more comfortable with Bas than Sebastian.

HP: The Rolling Stone Readers Poll says you're one of the sexiest guys in rock and roll. Is that comfortable for you?

S.B.: Yes and no. Winning the best vocalist means by far more. But sex is a big part of my life. I'm a pervert just like everyone else in America. It would be very hip and alternative for me to say, "Oh no, no, no, no!" but the truth is that's part of rock and roll. I was raised on androgynous frontmen such as Mick Jagger, Steven Tyler and Paul Stanley. So I don't see anything wrong with that at all. I'll tell you what really makes me happy is the readers put our album as the fifth best album cover of the year. And my Dad painted that. And (the original art) hangs on my wall on my house. The original of it is 18 feet long and nine feet high. It's a nice piece.

HP: Did he paint that specifically for the album?

S.B.: Yes. The fans can look at that cover and see how I was raised. That was the environment in which I was raised.

HP: Is your our mom an artist, too?

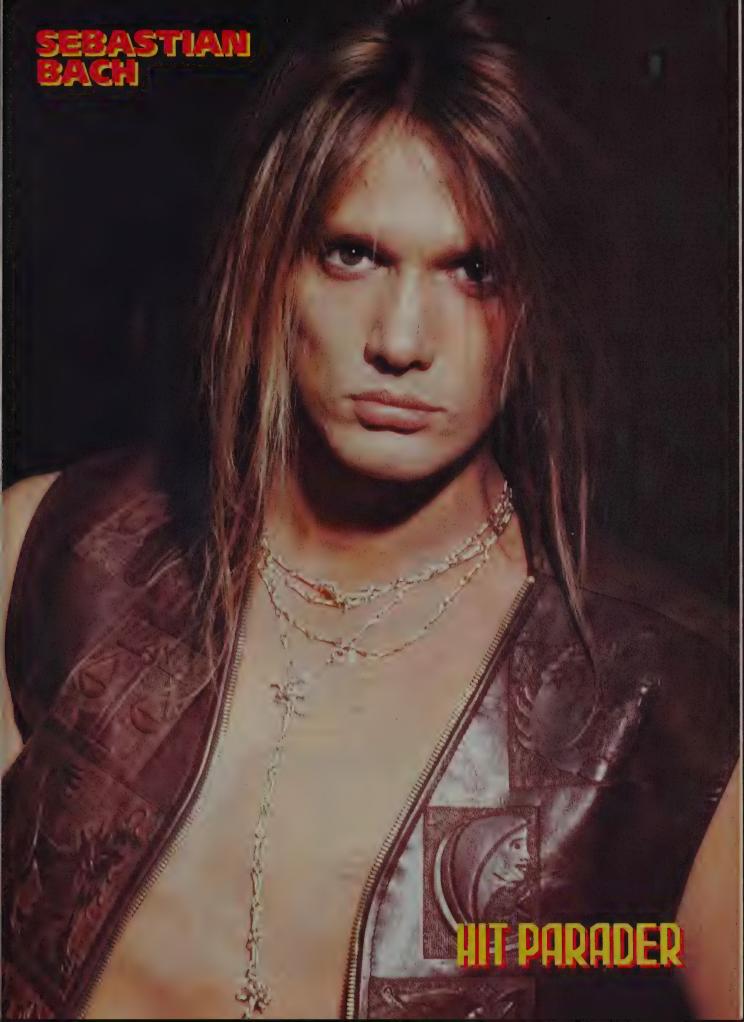
S.B.: She paints, as well. Yeah. One of her heroes was Janis Joplin and she also loves the Stones and Bob Marley. When I was eight years old, I was singing "Exodus—alright! Movement for the people." I didn't know what the words meant but that's what was playing when my Mom was cooking french fries. It's gotta have some sort of effect. Here I am, I'm 23 and this is what I do. Good thing I wasn't raised by a milkman.

HP: Then you'd really be a pervert! Did your mom name you after John Sebastian of the Lovin' Spoonful?

S.B.: My dad named me after John Sebastian after meeting him in Berkeley, California. My dad used to go to school in Berkeley. My dad constantly freaks me out with some of the things that he's done. I'm a voracious reader and I read a lot of books and one of them is No One Here Gets Out Alive. It's about Jim Morrison and the preface to the book was written by Morrison's idol-an English writer and professor named Michael McClure. Jim traveled to Berkeley in '68 just to meet him. And I told my dad how this preface in the book meant a lot to me and he goes, 'Who wrote it?' 'cause he hadn't read it. And I go, "This guy named Michael McClure from Berkeley—some English guy." He goes, "Hey Bas." "Hey what?" "You want to know who my English teacher was?" I go, "Who?" He goes, "Michael McClure." He got out the yearbook and there it was. And he said that the first class that he had by Michael McClure, the class walked in and Michael walked in and said, "Hi, how you doing?" He picked up the desk, threw it at the wall, smashed it, and walked out of the room. (laughs)

HP: And what was the second class? **S.B.:** I don't know. That was good enough for me. That was the class' introduction to him. I guess it's in the blood. I don't know.

HP: What was the thing that Michael McClure wrote that really reached you? S.B.: That whole book reached me, because the power of walking on stage and raising your hands, and having 20 thousand or 80 thousand people raise them up with you, is an unbelievable power. And it goes back to the shamanism and the witch doctors and the feeling of the Apollonian against the Dionysian—the concepts of philosophy. And Dionysus is the God of revelry and being totally uninhibited. You read to find out where that comes from and it's like a circle; the energy comes from the crowd. It comes up to the stage, goes through the performers and comes up through the performers' feelings and it's like one big circle and energy that you can feel in the room if everything's right. I don't look at music as a handicraft. I look at it more as a transmission of the feeling that the artist has accumulated throughout his life. If you don't really love the music, then you'll go insane in this business. There's too many airports, there's too much room service, there's too much scrutiny under the public eye. It can get to you. You have to be obsessed with the music to survive in this business. The pleasure is our goal and festivity is our means of expression.





Has a backstabbing trollop or gigolo broken your heart? Have you the urge to tear that person to pieces using a rubber fish? Or are you the type of person who revels within the realm of sadomasochism and negativity? If any of this applies to you, you may like what Pete Steele, the man at the core of Type O Negative, has to say. The trio's debut release. Slow, Deep and Hard, is a masterful, manic opera. Singer, songwriter and bassist Steele paints a bleak and world-weary picture through his music and lyrics. His name may sound familiar to some; he was once a member of Carnivore, the Brooklyn-based hardcore outfit responsible for such tunes as Jesus Hitler and Angry Neurotic Catholics. Steele has not changed his lyrical style—it's still vulgar, crass, angry, but entertaining—but he has changed his musical style for the better. The groove is much heavier and the music, overall, has a Gothic/industrial feel, which is somewhat reminiscent of early Celtic Frost. Glass Wails of Limbo is a particularly intriguing track that could serve as muzak piped into the speakers of a torture chamber. One must be cautioned not to let small children listen to this release. After one listen they may start playing with farm animals that have nasty habits.

Rating:***

Of Cabbages and Kings, Basic Pain, **Basic Pleasure**

If you are familiar with Prong and its drummer Ted Parsons, there is another name you should familiarize yourself with-Algis Kizys. While it's a hard name to pronounce, it's a name you should know. Kizys and Parsons were once part of the legendary New York City underground group, the Swans. Parsons and Kizys departed from the group in the mid-'80s with Parsons moving onto Prong but not before collaborating with Kizy's project, Of Cabbages and Kings. Kizy's group, sans Parsons, is still going strong with the release Basic Pain, Basic Pleasure. The slow but riffing of Land of '57 Chevy, the mystic,

Gothic quality of Crawl Again and the mind-blowing power of John Barleycorn Must Die (a rewritten version of the traditional English folksong) make it a master work which should satisfy audiophiles seeking the sickest contributions to underground music.

Rating: ****

Rat At Rat R, Rat At Rat R

Rat At Rat R will not provide a musical panacea for your ills. They will not hold your hand, soothe your thought-weary mind and tell you that everything will be all right. Instead they will rub salt into your wounds, scorn your anguish and thrust you down into the darkest depths of humanity. Anything that is vile or crass they expose under a shade of dark humor. For example, the song Life the group kicks into a groove that is as clean as the Alaskan coast after the Exxon oil spill. For Dee-Lite the groove is in the heart; for Fudge Tunnel the groove is in hell. Distortion is not limited to the guitars and bass, the vocalist sounds like a possessed humming bird with an attitude. Their version of Cream's Sunshine of Your Love is possibly one of the best covers done in the history of modern music. They don't just play the song, they recreate it. This is a definitive noise rock album, taking the genre to new and exciting heights.

Rating: ****

Durham, Durham

To be truly successful and worthy of that success, a group must not only satisfy with their musical creations, they must



Boat/Fly tells of two flies trapped on "a continuous continuum of black sticky glue." One fly wants the other to surrender an arm to him, "There ain't no place either of us is going/I could use the extra protein." The music enhances the dark message of the lyrics. Listening to the thick bass line and uneasy, anxious chord progression of tunes like Moth Candy and Tank is like sticking your head in a bucket of piranhas. This selftitled release, one of many for the noise veterans, may not be for everyone but it certainly is good.

Rating: **

Fudge Tunnel, Hate Songs in E Minor

Think of ooze. Think of its thick, heavy consistency. Think of how it slowly engulfs its surroundings. That is the essence of Fudge Tunnel on their debut Hate Songs in E Minor. From the menacing melodic progression of the title track to the evil enchantment of Gut Rot,

dazzle and command the attention of anyone who comes in contact with it. That means not settling for the mundane but striving for the most unique, most exceptional work that the group can possibly attain. Durham, a North Carolina commercial metal outfit who are hailed as "the most popular" in that area, satisfy with their self-titled demo. Obviously influenced by groups like Kiss, they deliver their material with the professionalism of most successful commercial metal groups. Their sound is not too schlocky; they're real musicians. Although the lyrics are a bit cliche, which is most evident on Bad Reputation and Won't You Believe, and the music style is borrowed, their hunger gives the overall package a feeling of freshness. It is surprising that Durham is without a label contract but if they put their own twist into their approach, they could be successful.

Rating: ***

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74) THE STORY BEHIND THE SONG. "SLAVE TO THE GRIND" 77) TEASER 77) IT'S OVER NOW 82) BOHEMIAN RHAPSODY

THE STORY BEHIND THE SONG. Skid Row's Slave To the Grind

88) HANG ME UP

88) COLD DAY IN HELL

Nords don't always inspire songs. Sometimes music does, as is the case with Skid Row's Slave To The Grind. Lead singer Sebastian Bach had a heavy guitar riff going when bandmate Rachel Bolan remarked, "That sounds like a grind!" Then Bach hit pulsating drum rhythms as Bolan and guitarist Dave 'Snake' Sabo wrote both music and words to the song. Bach notes the words say, "You don't have to be a slave to the grind if you choose not to. There's different avenues in life. We're brought up to think there's only one—go to school, get a job, get married, have a kid, buy a station wagon and have the government steal your social security by the time you're 60.

Tho' Bolan wrote most of Slave To The Orind's lyrics, the rebellious Bach got his two cents in with the picturesque phrase, "You talk verbal insecticide." He notes, "That's the only line that I wrote. It comes from people telling you, "No vou can not do this-vou can not do that." It really hurts if somebody has a dream and they're constantly being beaten into the dirt. It's like someone spraying bug spray in your brain and killing your inspiration." Obviously Skid Row aren't slaves to any grind, "If you want to be a musician, and you have the dream, talent, dedication and conviction you can do it. But it takes a lot of work; nobody rides for free. The song says if you're trying to make a decision of what to do with your life and you don't believe what everyone is telling you, you should go with your heart. Question authority that people place around you. What separates the 'men' from the 'boys' are people that can rise above that and stand on their own two feet and say, 'I'm gonna do it.' That's rock and roll."



SLAVE TO THE GRIND

SEBASTIAN BACH RACHEL BOLAN DAVE 'THE SNAKE' SABO

As recorded by SKID ROW

You got me forced to crack my lids in two.

I'm stuck inside this rubber room. I gotta punch the clock that leads the blind

I'm just another gear in the assembly line.

Woah, no.

The noose gets tighter around my

but I ain't at the end of my rope, 'cause I won't be the one left behind.

You can't be the king of the world if you're slave to the grind. Tear down the rat racial slime. You can't be king of the world if

you're slave to the grind. Get It?

A routine injection, a lethal dose, But my day in the sun ain't even close.

There's no need to waste your prayers on me.

You better mark my words, 'cause I'm history. Yes indeed.

You might beg for mercy to get by. But I'd rather tear this thorn from my side,

I won't be the one left behind. You can't be king of the world if you're slave to the grind. Tear down the rat racial slime. You can't be king of the world if you're slave to the grind. They swallowed their daggers by turning their trick.

They tore my intentions apart brick by brick. I'm sick of the jive.

You talk verbal insecticide!

They swallowed their daggers by turning their trick. They tore my intentions apart brick by brick. I'm sick of the jive. You talk verbal insecticidel Well. I won't be the one left behind.

You can't be king of the world if you're slave to the grind, slave to the grind, slave to the grindi Tear down the rat racial slime.

You can't be king of the world if you're slave to the grind.

I said slave to the grind, slave to the grind, slave to the grind.

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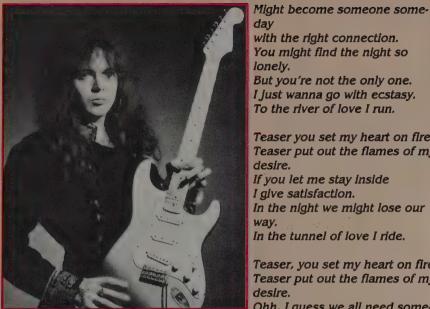
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Getting dressed for the masquerade to be the main attraction.

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As recorded by L.A. GUNS

Just another night and I'm all alone. I wonder where you are, who you're holding and I'm wasting time by the telephone. It gets harder when there's no way of knowing.

I always thought we'd be together someday. There was nothing that could keep me awav. Coulda worked it out somehow but it's over now. Thought you'd be comin' 'round but it's over now.

When I close my eyes I can see your face. There was still so much to discover. All the time we shared can't be erased. Now you're in the arms of another.

I always thought we'd make it some-There was nothing that could keep

with the right connection. You might find the night so

But you're not the only one. I just wanna go with ecstasy. To the river of love I run.

Teaser you set my heart on fire. Teaser put out the flames of my desire.

If you let me stay inside I give satisfaction. In the night we might lose our

In the tunnel of love I ride.

Teaser, you set my heart on fire. Teaser put out the flames of my desire.

Ohh, I guess we all need some-

Teaser, you set my heart on fire. Teaser, put out the flames of my

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me away. Coulda worked it out somehow, but it's over now. I thought you'd be comin' 'round. But it's over now.

If you broke my heart I can't let it show. I can take the pain. I can't let you go. Some people change. I quess it had to be. Even though you're gone now, you still mean so much to me.

Just another day I'm still holdin' on. No matter how I try I can't shake this feeling. Yeah I'm sitting here like nothing's wrong. I'm still lookin' for someone to believe in.

I always thought we'd be together someday. There was nothing that could keep me awav. Coulda worked it out somehow, but it's over now. I thought you'd be comin' 'round but it's over now.

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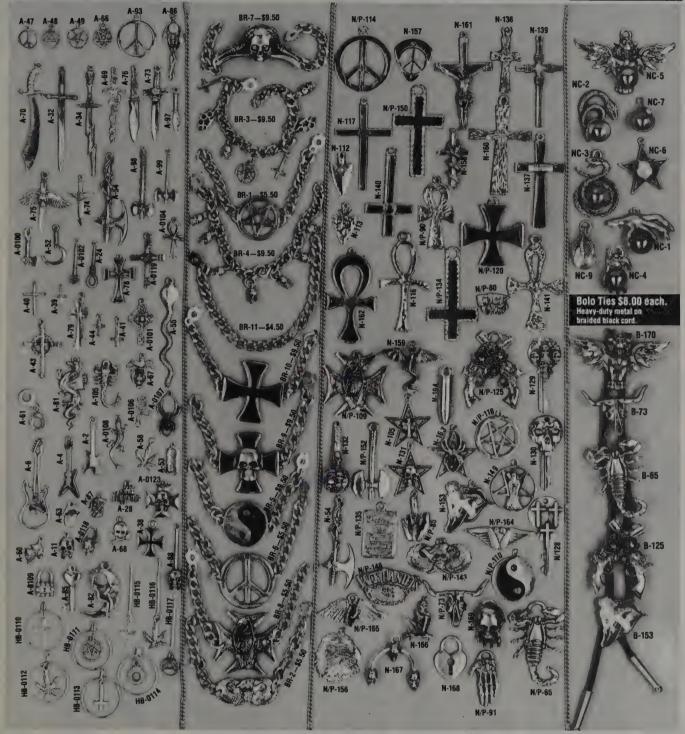
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Is this the real life? Is this iust fantasy? Caught in a landslide, no escape from reality. Open your eyes. Look up to the skies and see. I'm just a poor boy, I need no sympathy. Because I'm easy come, easy go, little high, little low. Any way the wind blows doesn't really matter to me, to me.

Mama, just killed a man, put a gun against his head, pulled my trigger, now he's dead. Mama, life had just begun. But now I've gone and thrown it all away. Mama, ooh, didn't mean to make you cry, If I'm not back again this time

tomorrow. carry on, carry on, as if nothing really matters."

Too late, my time has come, sends shivers down my spine, body's achin' all the time. Goodbye, everybody, I've got to go, Gotta leave you all behind and face the truth.

Mama, ooh, I don't want to die. I sometimes wish I'd never been born at all.

I see a little silhouetto of a man, Scaramouche, Scaramouche, will you do the Fandago? Thunderbolt and lightning, very, very frightening me. Gallileo. Gallileo! Gallileo. Gallileo! Gallileol Figarol Magnificol

He's just a poor boy from a poor family. Spare him his life from this monstrosity. Easy come, easy go, will you let me go? Bismillahl No, we will not let you go. Let him gol Bismillahl We will not let you go. Let him gol Bismillahl We will not let you go. Let me go. Will not let you go. Let me go. Will not let you go. Let me go. Ahl no, no, no, no, no, no, no. Oh mama mia, mama mia. Mama mia, let me go.

I'm just a poor boy and nobody

So you think you can stone me and spit in my eye. So you think you can love me and leave me to die. Oh, baby, can't do this to me, Just gotta get out, just gotta get right outta here.

Beelzebub has a devil put aside for

me, for me,

for me.

Nothing really matters, anyone can see, Nothing really matters, Nothing really matters to me.

Any way the wind blows nothing really matters to me.

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COLD DAY IN HELL

GARY MOORE

As recorded by GARY MOORE

So many times you tried to take the best of me.
So many times now you're gonna take the rest of me.
Better look at what you're doln' before it's too late.
It's a fine line you're treadin' between love and hate.
There'll be a cold day in hell before I'm comin' back to you.

So many times you tried to play a dead end game. I tried to tell you but you'd never want to take the blame. Now you've pushed me to the limit and I can't take no more. Better take one last look before I'm out the door.

There'll be a cold day in hell before I'm comin' back to you.

You never listened when I told you that you were way out of line.
Too busy talkin' to listen,
accusin' me of telling lies.

So many times you tried to get the best of me, so many times, but now you're gonna take the rest of me. Well, it's too late for sorry and it's too late for tears. You better take one last look before I disappear.

There'll be a cold day in hell before I'm comin' back to you. There'll be a cold day in hell before I'm comin' back to you.

88 HIT PARADER _

There'll be a cold day in hell before I'm comin' back to you.

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HANG ME UP

TOMMY MCMULLIN PAUL STANLEY

As recorded by WARBABIES

Television, prostitution, pimp and God,

it ain't nothin' new.
Tell me who killed the lord in the first place.
Was it you?
Saw a 900 foot Jesus in Tulsa,
Oklahoma.
It's true.
They said we like bein' dead.
Too scared to run
and what makes you so divine?

Show some faith, show me some tenderness.
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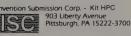


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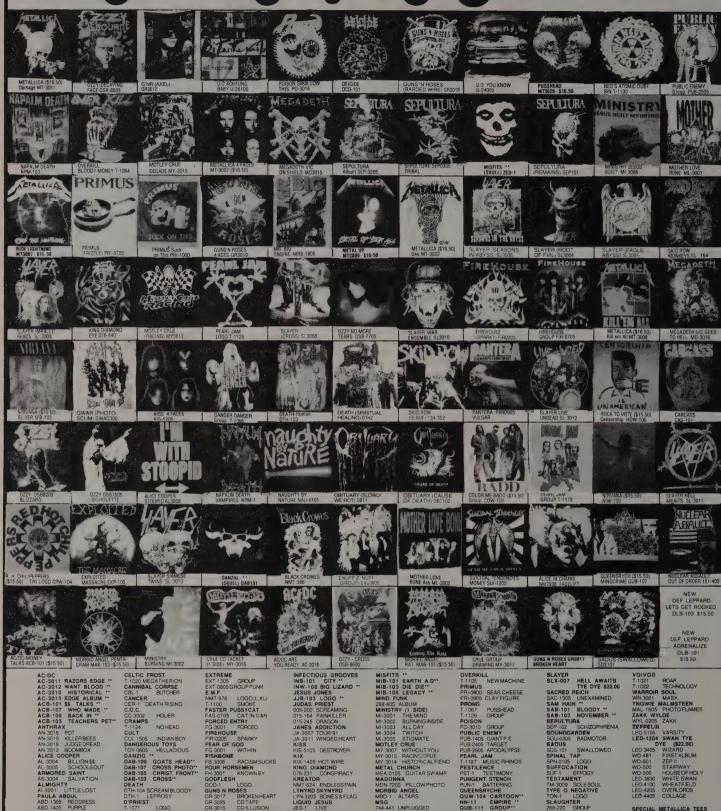
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★ FLICK PICK ★

If you haven't seen Alien ³ yet, what are you waiting for? It's been five years since the release of Aliens, the second film in the Alien saga starring Sigourney Weaver and this time, the monster is back with a vengeance.

Weaver reprises her role as Warrant Officer Ripley, who this time around, finds herself stranded on a remote penal colony with — the Alien. Unfortunately, the colony lacks the proper high-tech weaponry she needs to combat the deadly creature. But if you know any-

(Ridley Scott — Alien, Thelma & Louise; James Cameron — Aliens, Terminator 2). Of course, hiring an unknown director was a bit risky, but Fincher's talent and determination proved he was the right man for the job. He was so convincing, he even got Sigourney to shave her head!

Now, we can't tell you why, but let's just say it's one of many special "effects" in the film. George Gibbs (Indiana Jones and the Temple of Doom) supervised the special effects and Alec Ginnis and Tom Woodruff, Jr. created those monstrous creature effects. Alien ³, as you

★ COMIN' ATTRACTIONS ★

ast month, we gave you the exciting news that Luke Perry (Beverly Hills 90210) would be featured in an upcoming movie. Well, we've got even more exciting news (NOT!!) It looks like Jason Priestly (Brandon, 90210) will get the chance to make his big screen debut in Calender Girl, a story set in 1962, of two best friends in search of Marilyn Monroe... As always, Madonna is making the news. In her latest flick, the material girl plays a woman accused of murdering her lover—with sex. Apparently, Madonna wanted to shoot some of the scenes (not the steamy ones) in the Capitol building in Washington, D.C. but several lawmakers thought Body of Evidence would best be filmed elsewhere... In the comedy department: Remember that wacky gopher from Caddyshack? If you thought he was funny, you'll love his friend the woodchuck. In **Groundhog Day**, Billy Murray plays an obnoxious TV weatherman assigned the duty of covering the



thing about the **Alien** trilogy, you know that Ripley is one tough lady and she does everything in her power to fight back.

Alien ³ marks the feature film directing debut of David Fincher. Fincher, 27, has won wide acclaim for his award-winning music videos for artists such as Madonna, Paula Abdul, Don Henley, George Michael and Billy Idol. Fincher follows in the prestigious footsteps of the other then-novice Alien directors

might expect is full of smoke, steam, sticky alien stuff, space age sets and lots of scary moments.

But this film doesn't just rely on the technical. Actors Charles 5. Dutton, Charles Dance and Lance Henrickson, are excellent in their supporting roles and as always, Sigourney Weaver's performance is phenomenal.

This is the kind of film that you must see on the big screen. It's been six years. Don't wait for the video.

emergence of Punkxsutawney Phil (and his shadow) on Groundhog Day... Steve Martin has signed on to star in **Leap Of Faith**, and a third former Saturday Night Live cast member has a comedy on the way. Eddie Murphy stars in **Boomerang**, as Marcus Graham, a lifelong ladies' man and the head of marketing for a cosmetic firm who falls in love with the first woman to turn him down... Stay tuned for more of the hottest gossip!

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ach issue, **Hit Parade**r presents *Hit or Miss*, a column designed to give you a capsule summary of the month's top album releases. Should you shell out your hard-earned bucks, or pass? We'll give you the truthful word right here; you can count on us to tell you if the disc is a hit or a miss.

not. But it seems that a whole generation of bands, many of whom were weaned on Maiden's classic sound, have passed by these British bashers. Such new Maiden tunes as Afraid To Shoot Strangers and Judas Be My Guide seem somewhat labored, and while the band's

and guitarist Chick (yeah, just Chick) joining holdovers Giuffria and vocalist James Christian, House Of Lords have been revitalized. Standout songs include Spirit Of Love and Johnny's Got A Mind Of His Own (which features a guest appearance by Kiss' Paul Stanley).

NITRO, HOT, WET, DRIPPIN' WITH SWEAT

It's almost too easy to take shots at Nitro. When their debut album, O.F.R. was released in 1989 the band was almost universally acclaimed as one of the worst metal units ever to land a record deal. But let's give credit where credit is due. Since then, vocalist Jim Gillette and guitarist Michael Angelo have cut down a bit on the hype and the flamboyance and concentrated more on the band's music. The results show on Nitro's new album, Hot, Wet, Drippin' With Sweat, but there's still a long way for this unit to go. If, however, you like vocals that can break glass, non-stop guitar histrionics and songs that touch on every standard rock cliche imaginable, then maybe Nitro is the band of your dreams.

MISS

SAIGON KICK, THE LIZARD

Saigon Kick made quite a splash on the metal scene last year with their self-titled debut album, Now this Florida-based unit has returned with The Lizard, an album that takes the embryonic ideas presented on that impressive first effort and takes them to the next evolutionary level. Songs like Hostile Youth, Freedom and All Alright mix metallic riffs with Beatlesesque har-

monies to create an often stunning musical montage. Saigon Kick is one of our bets to go a long way in the months and years ahead.

HIT

IRON MAIDEN, FEAR OF THE DARK

It wasn't that long ago that Iron Maiden ruled the metal world. Their thought-provoking lyrics, dynamic song structures and over-the-top performances made them one of the preeminent bands of their era. Unfortunately, judging by Fear Of The Dark that era may have passed. It goes almost without saying that Iron Maiden could never make a bad album, and Fear certainly is

sound has never been crisper or clearer it merely is state-of-the-art '90s production—nothing more.
MISS



House Of Lords have caught their share of flack over the years. The unit first formed by Greg Guiffria in 1988 has been labeled "plastic" and "predictable" for the work presented on their first two album releases. But before you disregard the band's latest effort, Demons Down, you better give it a good listen. This is inspired stuff! With a new lineup that sees former Whitesnake drummer Tommy Aldridge, bassist Sean McNabb



The Electric Boys built a solid musical foundation when their first album mixed touches of '60s-styled psychedelia with conventional '90s hard rock. That foundation has been built upon with the group's second album, Groovus Maximus. Vocalist Connie Bloom and his Scandinavian cohorts rock hard and well throughout tracks like Knee Deep In You, She's Into Something Heavy and Fire In The House. This album may not be as strong track-for-track as the band's debut, but it's still one solid piece of rock and roll mavhem.



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METAL ACTION

NATIONAL TOP TEN

- I. DEF LEPPARD, Adrenalize
- 2. WAYNE'S WORLD, Soundtrack
- 3. NIRVANA, Nevermind
- 4. UGLY KID JOE, As Ugly As They Wanna
- 5. RED HOT CHILI PEPPERS, Blood Sugar Sex Magik
- 6. METALLICA, Metallica
- 7. MR. BIG. Lean Into It
- 8. PEARL JAM, Ten
- 9. OZZY OSBOURNE, No More Tears
- 10.BODY COUNT, Body Count

HIT PARADER STAFF TOP TEN

- I. KISS, Revenge
- 2. DEF LEPPARD, Adrenalize
- 3. UGLY KID JOE, As Ugly As They Wanna
- 4. SLAUGHTER, The Wild Life
- 5. RED HOT CHILI PEPPERS, Blood Sugar Sex
- 6. WILDSIDE, Under The Influence
- 7. LED ZEPPELIN, Remasters
- 8. PANTERA, A Vulgar Display Of Power
- 9. MR. BIG. Lean Into It
- IO.PEARL JAM. Ten

JUNE CONCERT DATES ALL DATES SUBJECT TO CHANGE

OZZY OSBOURNE AND UGLY KID JOE Fresno, CA June 16 June 17 San Diego, CA Phoenix, AZ June 19 Salt Lake City, UT June 21 Denver, CO June 23 June 24 Albuquerque, NM Kansas City, KS June 26 June 27 St. Louis, MO June 29 Cedar Rapids, IA June 30 Omaha, NB

TESLA AND FIREHOUSE

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June 9	Corpus Christi, TX
June 10	San Antonio, TX
June 12	Dallas, TX
June 13	The Woodlands, TX
June 14	Austin, TX
June 16	Ft. Smith, AR
June 17	Amarillo, TX
June 19	Albuquerque, NM
June 20	El Paso, TX
June 21	Odessa, TX

RUSH/MR. BIG

June I	Reno, NV
June 3 and 4	Los Angeles, CA
June 7	Phoenix, AZ
June 12	St. Louis, MO
June 14	Charlotte, NC
June 23	Dayton, OH
June 24	Indianapolis, IN
June 26	Detroit, M

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INSTRUMENTALLY SPEAKING BY MICHAEL SHORE

For as long as this column's been running, we've been telling you about Pearl Drums—how well they're made, how good they sound, all the professional rock drummers who use and endorse them and so on. And while all that is still true, right now it's time to tell you a little something about the way Pearl Drums look. That's the way some of them used to

What the heck are we talking about? **Pearl's** new "Abalone" drums, which bring an old classic look up-to-date. Abalone is **Pearl's** black-and-white variant on the multi-hued swirled pattern that, until the late 60's, had been quite popular among drummers for decades

look and look now.

who knew them as "oyster" finishes (pearl...oyster...abalone...you need mussels to play drums, right? Okay, now that I've come out of my shell, I'll clam up). Pearl's Abalone kits are available in two series, performance session and performance custom. The custom kits have maple shells and are available in either standard jazz sizes. As Pearl says, the

Abalone drums are "designed with the look of yesteryear in mind and manufactured to meet the needs of today's durability demands."

Meanwhile Pearl has also just brought out a custom-stylized version of it's most popular kits series ever, The Export Line. The new Export Pro features professional 850W Series Double-braced hardware. Pearl's new mirror-chrome snare with professional throw-off, exclusive Remo Hammerhead drum heads and nine finishes including new colors, Rasberry



and Atlantic blue, and black bass drum hoops with color coordinated inlay. Kits are available in 20-inch and 22-inch bass drum configurations, and in the popular 20D6W and 22D6DW set with evensized ride toms. There are also extradeep power tom sets available with a TY-850W double-braced double-tom stand for extra stability and strength. A five-

piece Export pro kit carries a suggested list price of \$1,190. Not bad at all for a kit of this quality—and there is a reason why the Exports are Pearl's best-selling kits ever. Check 'em out. To learn more about Pearl's drums and hardware, write Pearl Corp., 549 Metroplex Drive, Nashville, TN, 372ll.



96 HIT PARADER



arshall, one of the greatest names in rock amplification, has added the new 8240 Stereo Chorus Amp to it's "Valvestate" line of guitar and power amps. It's a 40 X 40 watt amp using Marshall's "Spatially enhanced" analog chorus and reverb technology to create an effect that company founder Jim Marshall describes as "Panoramic." The preamp section uses a I2AX7 tube for genuine Marshall tube overdrive sounds. For more info write Marshall, 89 Frost St., Westbury, NY, II590.

Robin Guitars—the Texas company known for its high-end custom-made axes—has now brought its Medley and Machette models to the mass market at under \$1000. The Machette (with two humbucking pickups and a unique check-shaped headstock) and the Medley (with bridge humbucker and neck single-coil pickup) both have bodies of handpicked ash, bolt-on neck/body construction, hardrock maple necks with 25.5-inch scale fretboard with 24 Dunlop jumbo frets, master volume control, 3-way pickup selector switch and recessed Floyd Rose-licensed tremolos. Retail price \$995., case included. Check it out. For more info write Robin Guitars, 4914 Dickinson Unit B. Houston TX 77007





he latest addition to Fender's line of Signature Series Stratocasters is the Stevie Ray Vaughan model, commissioned by the late great Texas blues-rocker, himself, before his untimely death two years ago; it has a Brazilian rosewood fretboard with 12-inch radius, vintage dot fretmarkers and Stevie's handpicked Dunlop 6105 frets—narrow and tall. The body is solid alder and the neck has a vintage tint while the tremolo bridge is a left-handed model mounted right-handed—that is the arm is on the top of the strings, the way Stevie liked it. Three custom-wound vintage strat single-coil pickups and standard controls, plus 'SRV' signed pickguard complete the picture, and a pretty one it is. Sounds damn good, too. For more info write Fender Musical Instruments Corp., 7975 N. Hayden Rd., Suite C-100, Scottsdale, Arizona 85258.

Nady, leaders in the field of wireless microphone and PA systems, have just introduced their newest, most affordable four-channel discrete wireless VHF system—The 40I, with four single-channel VHF receivers in a single rack space component and four transmitters available in any combination of handheld instruments or lavalier configurations. Like all Nady systems, The 40I has a top-rated I20 dB dynamic range and Nady's patented companding noise-reduction circuitry. Suggested list price, \$1200. For more info write Nady Systems Inc., 6701 Bay St., Emeryville, CA, 94608.





New videos from Wayne'World, T.Rex & Curtis Strange.

aturday Night Live—Wayne's World Special Edition has only a half hour of Wayne's World skits—including Aerosmith's appearance—plus several other Saturday Night Live characters. (\$14.95./Starmaker Video). Hard'N'Heavy I6 comes at us with a new low price (\$14.95) featuring Nirvana, Skid Row, Alice In Chains, Smashing Pumpkins, Aldo Nova and Public Enemy. Volume I7 will have interviews with L.A. Guns, Nymphs, Little Caesar, Lita Ford,

Chrissy Steele, Primus, Asphalt Ballet, Electric Boys, Soundgarden, Slik Toxic. Pantera. Electric Love Hogs and Tommy Lee, L7 and Kiss (95 min./\$14.95/Priority Video). Turn Up The also Volume TV changed with a new hostess, Nina Blackwood. Though it's strange watching this former MTV and Entertainment Tonight interviewer take on only heavy metal artists, we will give her some credit for being a "Jill-come-lately"; she's discovered something we've known the longest time—heavy metallers are the coolest inter-

view subjects in the world! All criticism aside, Ms. Blackwood does work real hard on the project. There are in-depth profiles on **TUTV # 4**—cover story Ozzy Osbourne, on the road with Mr. Big, up-close and personal with Lita Ford, rising star Mark Woods (a heavy metal violinist) and a new feature called In the Crystal Ball With....Soundgarden (60 min./\$12.95/Brentwood Communications).

Video View goes to the roots of rock and roll for special home videos like Elvis Presley's Jailhouse Rock (\$34.98/ 96 min./MGM/UA) and the story of glitter rocker Mark Bolan and his band, T. Rex in Born To Boogie with Elton John and Ringo Starr. The film was never released in the United States (75 min./\$29.98/MPI). Our favorite hippies, The Smothers Brothers, Country Joe McDonald, The Beatles and the Grateful Dead perform anti-war songs in The Peace Tapes (60 min./19.98/MPI). Let the Good Times Roll is the definitive film and celebration of the New Orleans Jazz and Heritage Festival with B.B. King, John Lee Hooker, The Neville Brothers and others (90 min./\$19.95/ PolyGram Music Video).

In celebration of The Summer Olympics, we've got lots of

sports videos like the Sports Olympiad Series that includes 22 videocassettes including The Soviet Athlete, The Women Gold Medal Winners, The Decathlon, The Fastest Men In the World and more (\$14.95/ Paramount). There's also highlights of the 1984 Olympics: 16 Days Of Glory I, 2 (\$24.95) each.) Cool basketball videos include The Making Of Michael Jordan's Playground and Larry Bird: Winning Basketball (\$9.98 each) or as a boxed set called NBA Starting Five Collection (\$49.98/CBS Fox Video) with Put Magic In Your Game, Kareem: Reflections from Inside and Dr. J's Basketball Stuff. CBS/Fox has NBA Superstars 2 (\$16.98) which features stars like Larry Bird and Magic Johnson shooting hoops to the music of Steppenwolf, Sass Jordan and pop artists on MCA records, plus all the recent major college basketball playoffs—College Basketball One Shining Moment (\$14.98), March 5, 1992 Triumph on Tobacco Road (\$19.98) and the Official 1992 NCAA Championship Video (\$19.98).

The World Wrestling Federation's Fifth Annual Survivor Series pits Hulk Hogan against the Undertaker and has a special tag team elimination match (59.95/Coliseum Video). The Best Of Wrestling Gold 1,2,3,4 also features Hulk including segments when he was known as Terry "The Hulk" Bolder, plus Andre the Giant, The Shiek, Ivan Putski and Ravishing Rick Rude and others. (\$19.95 each or four-pack \$59.95/Central Park Media) Rude plus the Freebirds are among the wrestlers featured in World Class Wrestling Volume 1,2,3,4, 5,6

(\$39.95/ Classic Family Entertainment). Hulk plays an intergalatic superhero in Suburban Commando (no sugg. retail/New Line Home Video). Cabin Fever Entertainment has several fishing, racing and rodeo videos includina Legends of Rodeo: Guts And Glory and Rodeo: The Music Video (\$9.95) and baseball tapes like Meet Babe Ruth and the Ultimate Baseball Memrabilia (\$9.95). ESPN Home Video has a collection of auto racing, workout tapes, football, horseracing, golf, fishing, sports bloopers and two new

baseball videos, Legends of Baseball with Mickey Mantle, Hank Aaron and Pete Rose (\$9.95) and Play Ball with Reggie Jackson (\$9.95). And there's Bo Knows Bo (\$19.98/CBS/Fox) about Bo Jackson who has played baseball and football.

Rock and rollers love playing golf—among them Alice Coopper, Vince Neil and Jani Lane, who summed his love for the sport in his humorous way, "Anything where you're swinging and hitting something to get a little frustration out is cool!" They'll love some of the new videos like Arnold Palmer's Practice Like a Pro (\$14.98 each/Live Home Video), Curtis Strange: How To Win and Win Again (19.95/Columbia/Tri-Star). Paramount's got five videos of Tips from Lee Trevino plus a historical one Legacy Of The Links (\$9.95 each). MPI's launched the PGA Home Video Library which kicks off with two of 1991's most dramatic golf stories, Daly's The Long Shot and The War By The Shore (\$24.98), plus the multi-volumed The Complete History of Golf (cost unavailable at press time). And there's also Golf Classics Vol. I and 2 with TV ads done by golf greats, celebrities putting and scenes of miniature golf (\$14.98/Worldwide Entertainment Marketing).



98 HIT PARADER -

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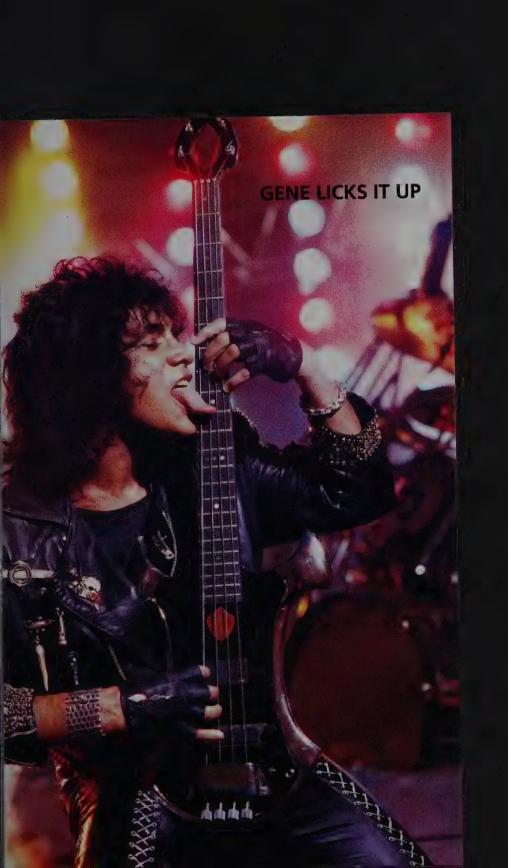
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life on the road, and left to pursue a more normal lifestyle with the release of **Unmasked** in May, 1980. He was replaced by fox-faced drummer Eric Carr.

"Eric embodied the Kiss point of view," noted Gene. "He was honest, hard-

working and rocked the hardest he could."

But with Peter's departure, something in the Kiss facade had cracked. Fate, gimmickry and timing had made Kiss the biggest band in the world in the late '70s, but with the change of decade, the platinum plateau started to crumble. When Gene, Paul, Eric and Ace went into the studio to record **Creatures Of The Night** in 1981, Ace was heavily into drugs.

Although it's Ace's spaceman mask glaring at you with luminous eyes on the cover of **Creatures**, Ace wasn't the only guitarist on the album. If you look at the inside sleeve, you'll find that three of the LP's songs were written by Gene Simmons and Vincent Cusano. Vincent Cusano is Vinnie Vincent, Ace's replacement. And, although he's not credited on the record, Bruce Kulick did a lot of lead work on the album because Ace couldn't pull it off.

"I was unreliable toward the end with Kiss because I was unhappy after doing my successful solo record," recalled Ace. "I thought maybe I should go out on my own. So rather than dealing with the problems that my success caused within the

band, I withdrew into alcohol and drugs."

Shortly after **Creatures** was released, Vinnie replaced Ace. Although Vinnie happened to be a very talented songwriter, he wasn't content being just a salaried musician (which every subsequent member of Kiss has been). With tension looming around Kiss' revamped lineup, the band went down to Rio de Janiero, Brazil inearly 1983. They played for a half a million people—their largest audience ever.

Caught in a critical juncture between this massive international success, and a lagging fan base back home in the states, Gene and Paul realized that it was time for drastic measures. Van Halen, Judas Priest, Motley Crue had become huge, mak-

ing Kiss seem like ancient dinosaurs.

"After playing for a half million people with no opening act, just Kiss, what else are you going to do?" asked Paul. "You've done it. So we were at the point where it seemed obvious that either we change now or forever hold our peace."

Kiss decided to take off the makeup.

"It was worth changing because it was getting a bit too easy," observed Paul. "We knew the moves a little too well, so it wasn't as adrenalinized. So out of

respect to ourselves, the concept and the audience, we changed."

For Gene, taking off the makeup meant expanding, "scaling new mountains." He went into acting; Runaway, Never Too Young To Die, Wanted Dead Or Alive, Trick Or Treat, a special episode of Miami Vice; acting was a good amusement. But, Gene liked wielding musical power. He produced Keel, Black'N'Blue, Wendy O. Williams, EZO and went on to start his own short-lived record label, Simmons Records.

Being makeup-free brought renewed interest in the group. The Kiss Army flocked to concerts and record stores to see what their heroes would do without makeup. Now Paul was clad in fluorescent fringes, and became the band's lead man. Gene, with his interests in other things, was content to give Paul the spot-



HOTO: ROSS HALFIN

light. An occasional solo was given to Vinnie Vincent as well, but he always wanted more. So when the **Lick It Up** tour ended, the constantly griping Vinnie Vincent was dismissed.

Now, in need of a guitarist, Paul contracted Grover Jackson of Charvel Guitars, and asked for his suggestions. Grover turned Kiss onto a guy named Mark Norton. Gene and Paul liked Mark's slash and his speed. His last name was changed to St. John and Kiss went in the studio to do **Animalize**, praying that the change would yield increased success. As Kiss were in pre-production for the **Animalize** tour, Mark St. John developed a rare bone disease called Riter's Syndrome, an inflamma-

tion of the bone tissue. It left him unable to play quitar.

Bruce Kulick was called in as a

replacement.
"I was tickled pink," Bruce recalled about the time when Kiss asked him to step in as a temporary replacement for Mark. "Even if it

was only a six week gig. I knew

what it would do for me."

Mark didn't heal that quickly and fate had it that Bruce Kulick was permanently added to the Kiss line-up in 1985. "It was very gratifying for me when I started touring with Kiss. Fans would come up to me and say 'We loved Ace, but you're the right guy for the band.' That was the vote of confidence I wanted to hear."

From the point Bruce became a member of the group, Kiss reached another period of platinum stability. Albums from **Asylum** and **Crazy Nights** to **Hot In The Shade** sold

admirably, and their tours, which featured such noteworthy opening bands as Anthrax, Slaughter and Winger were shout-along greatest hits events as much as

HT A NEW

SOUND

they've been new product showcases.

BRUCE KULICK BROU

DIMENSION TO THE

And it was during the last tour in support of **Hot In The Shade** that Kiss truly realized what they'd accomplished. "After we did the **Hot In The Shade** tour we realized our own history and had a renewed sense of why," related Paul. When you go out on stage and do 23 songs, and everybody knows every one of them, you understand. That turned the mirror on us so we could look at ourselves and say 'here's real history that's worth not only pursuing but taking a step further.'"

Kiss had started back on the path of destiny when tragedy struck. Drummer Eric Carr suddenly became ill. The difficulties started the week after Valentine's Day,



1991. He had high fever, a hacking cough, headaches and was feeling horrible. Physicians did a chest x-ray. That's when they discovered that Eric's heart cavity was enlarged. He had a condition known as periocarditis, which is a buildup of fluid around the heart. Three weeks later Eric was coughing up blood. Tests revealed that inside the right atrium of his heart there was a tumor that looked like "a pinky." Open heart surgery was performed.

"I just dealt with it," Eric stated when he started feeling better. "In situations like this, you have two choices, you either panic and get immobilized and don't do any-

thing and you die, or you deal with it and take care of it."

In May, 1991, Kiss with drumming friend Eric Singer sitting in and producer Bob Ezrin behind the board, recorded *God Gave Rock' n' Roll To You—II*, an old Argent song, for the soundtrack of **Bill And Ted's Bogus Journey**. Eric Carr was out for the recording session but approved of Singer wholeheartedly.

Eric Carr was not yet strong enough to play when that lineup and Bob Ezrin (who produced the monumental album **Destroyer**) started working on Kiss' 24th album. During the recording process it was discovered that doctors hadn't gotten rid of all of Eric's cancer. Although Eric Singer was used on all other tracks, no one said anything about him being a permanent replacement. "Gene and Paul have been great," Eric Carr stated from his sickbed. "Everybody's willing to work around me."

Unfortunately, Eric never got better. His life was taken by a brain hemorrhage on November 17, 1991.

"Eric lasted because he was in Kiss," commemorates Gene. "We always had the point of view of never giving up and always doing the best you can without whining or complaining, and that's how Eric was."

Eric's illness brought Kiss closer together. **Revenge**, which is dedicated to Eric, is a result of this renewed band unity. "Past records have been all of us working on our own," stated Gene. "This time we've been together without producer Bob Ezrin working material out. The songwriting process for this album goes back to an earlier period when we did songs like *Firehouse*, *Black Diamond* and *Cold Gin*.

"Revenge marks a new era for Kiss," declared Paul. "This is the best album we could do. We pushed ourselves. **Revenge** has really been a commitment to make an album of blood and sweat and tears. It's been a tough album, we've busted our asses, and we know it's good."

Kiss' renewed interest comes from each member's revitalized dedication to the band and their desire to make great rock and roll. In fact, they even called in old friend Vinnie Vincent to help with some of the songs. "Vinnie has paid for any mistakes he's made in spades," noted Paul. "He's a great songwriter and there's great chemistry. We got together, buried the hatchet and got to work. Vinnie co-wrote four songs on **Revenge**."

For the first time in a decade, Gene has no outside projects, and Kiss is up for the challenge of taking their two decades of experience and pitting it against bands that are half their age.

Twenty years, 25 million albums down the line Kiss are out there with renewed interest doing what they do best... making great rock and roll.









DRESSED TO KILL

LOVE GUN



















ACE FREHLEY (Solo)



PETER CRISS-(Solo)























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